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ARCHITECTURAL ILLUSTRATIONS AND DESCRIPTION

OF THE

Cathedral Church at Durham,

BY

ROBERT WILLIAM BILLINGS.



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P R E F A C E.

This Volume was commenced with the intention of making the architectural illustrations to one scale. This intention has been carried out, and the Work as now completed, forms, together with a similar Work by the Author upon the Cathedral Church at Carlisle, the first series of parallel representations of two English Cathedrals ever given to the public. It would seem perfectly surprising that, in the numerous works already produced, this plan has not been adopted, did not the length of time necessarily expended in making correct representations, and lack of patronage, at once explain the cause.

For the materials of the Historical Account the Author is indebted to Sanderson's reprint of "Davis's Rites and Monuments of the Church of Durham" (1767); the reprint (1816) of Hegge's "Legend of St. Cuthbert"; Hutchinson's "History of Durham" (1785); and Raine's "St. Cuthbert" (1828). As these contain the lives of the Bishops of Lindisfarne and Durham, as well as biographies of the Priors and Deans, with the Statutes of the Cathedral, and many other particulars, it has been thought unnecessary to enter into any long account, and the principal portion of the following pages therefore relates to the Cathedral in its present state.

The Author begs to tender his acknowledgments to the Dean and Chapter of Durham, for the numerous facilities afforded him in the prosecution of the Work, now terminated.

DURHAM, JUNE 2, 1843.

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HISTORICAL ACCOUNT OF DURHAM CATHEDRAL.

UNLIKE the early History of many Cathedrals, whose origin is only traceable through the often-magnified tales of tradition, the foundation of the establishment now under notice is, excepting by accounts bordering too much upon the marvellous, placed beyond doubt, as it depends entirely upon the life of its patron Saint, Cuthbert, Bishop of Lindisfarne, from A.D. 615 to 688, who, finding his health failing, retired in solitude to one of the Farne Islands, where he died on the 20th of March, 688. Contrary to his wish of being buried in front of his Oratory at Farne, the Abbot, Herefrid, prevailed on Cuthbert to allow his body to be buried in the Cathedral at Lindisfarne. The condition of his consent was, that "his body should be buried within their Church, in order that they might have the opportunity of visiting his grave at pleasure, and have the power of excluding strangers whenever it seemed good."¹ At the same time he made the request, to which Durham and its endowments exclusively owe their origin: "Know and remember that, if necessity shall ever compel you out of two misfortunes to chose one, I had much rather that you would dig up my bones, and taking them with you, sojourn where God shall provide, than that you should on any account consent to the iniquity of Schismatics, and put your necks under their yoke."² He was buried in a stone coffin, and remained there for eleven years, when, from a wish to elevate his bones above-ground to receive proper veneration, the coffin was examined and he was found entire. (?)

¹ Raine's St. Cuthbert, p. 31.

² Ibid, pp. 31-2.

The Monks do not seem to have paid implicit attention to Cuthbert's request, for upon the first inroad of the Danes, on June 7, 793, they fled precipitately, leaving the Saint behind. Returning some time after, they "were overjoyed to find that, although stripped of every other valuable, it still possessed the treasure for which they were most afraid—the incorruptible body of their Saint—which had been left undisturbed by their foes."¹

The See of Lindisfarne, established by Oswald, King of Northumberland, 635, remained until the Danes compelled the Monks to seek safety by flight in 875, and they embarked for Ireland, from the Derwent, in Cumberland, when, it is hinted, from the intervention of the Saint, whom they carried with them, a tremendous storm arose and compelled a retrograde movement.

Their first settlement after this was at Craike, near York, in 882. This place was given by King Elfrid, to Cuthbert, upon his appointment to the See of Lindisfarne, and here the Saint founded the Monastery, to which the Monks retired. Here they did not remain long, for "becoming politicians,"² their Abbot, Eathred, had a convenient dream, in which Cuthbert appeared and commanded him to go to the Danish army (then established in the North), who were to point out Guthred, the son of Hardacnut, a Danish General, for the purpose of being enthroned as King of Northumberland. Guthred, who had been sold as a slave, was found in servitude at Whittingham, and crowned at Tyne-mouth shortly afterwards. "By this barefaced stratagem," says Raine, "the Monks gained to themselves and their successors a much firmer footing in Northumberland than had previously been possessed by their Church;"³ for by raising him to the throne they expected his gratitude, and it was not long before they tested it. Under his patronage the establishment was removed to Chester-le-Street, in 883, and there a Cathedral was built of wood, and munificently endowed. Not content with this, the Abbot manufactured another dream in which St. Cuthbert commanded him to go to the Monarch, and "tell him to give to me and those who minister in my Church, the whole of the land between the Wear and the Tine, for a perpetual possession. Command him, moreover, to make my Church a sure refuge for fugitives, that every one, for whatever rea-

¹ Raine, p. 40.—The Danes evidently knew not the imagined value of his body, and fancied they had robbed the Church of all its valuables.

² Raine, p. 47.

³ Raine, p. 47.

son he may flee to my body, may enjoy inviolable protection for thirty-seven days." This mandate was obeyed by Guthred, confirmed by King Alfred, and "the two bestowed upon the Saint other privileges and immunities, which eventually converted the patrimony of St. Cuthbert into a County Palatine, and exalted its Bishops to the high estate of temporal Princes, in few respects amenable to the laws of the land, or inferior to the Kings under whom they lived."¹

In the year 995, owing to another incursion of the Danes, Chester-le-Street was abandoned and Ripon occupied until the storm had passed, but the Bishop and Clergy, when returning home, rested on their way at Durham, and finding the place more suitable for their purpose, stopped there. "No one can arraign their taste or discretion in coming to this determination, for the apex of the hill which they destined for their Cathedral must have appeared formed as it were by nature for that specific purpose; and the deep and well watered ravine by which it was almost entirely surrounded must have held out all the advantages of cleanliness and security."² This good common-sense reasoning differs materially from the Monkish accounts of the affair, one of which states that having brought the body of Cuthbert as far as Wardelaw, somewhere East of Durham, on a sudden, by a "weightie miracle," the vehicle containing it became fixed so that the whole Diocese could not move it, "by which they perceived so much of St. Cuthbert's minde that he would not again be carried to Chester."³ After three days' fasting, the Saint revealed to Eadmer, "a devout Monk," that Dunholme was his place of perpetual rest; and then two or three could draw the cart.

But although the name was revealed to the Monks, its locality was not, and they were in great tribulation and suspense until a female was heard inquiring of another whither her cow had strayed: her reply was "down in Dunholme," and they at once found out the place.⁴

Two writers consider that it was not to Chester-le-Street, but to Lindisfarne that the Monks were returning, and ground their opinion upon the fact of Wardelaw being considerably East of Chester-le-Street, and from the probable

¹ Raine, p. 47.

² Raine, p. 54.

³ Hegge, p. 36.

⁴ This story accounts for the cow and milkmaids sculptured in a niche in the N. W. angle of the Nine Altars, but all the Historians of Durham consider that they were placed there by Bishop Flambard as emblematical of the wealth of the Church, rather than to commemorate any real occurrence. The present cow was carved during Wyatt's alterations, but not in imitation of the original.

state of its wooden church, which from the lapse of time must have been completely dilapidated. Be this as it may, all are agreed as to the cow story, and Hegge adds in his quaint style, "Now concerning the vulgar fable of the dun cow and the milk maid that directed them to Dunholm; I finde nothing in the Histories of this Church, who would not leave out anything that might concerne St. Cuthbert by way of miracle."

According to Hegge's account, "the topographie of Dunholm at that time was, that it was more beholden to nature for fortification than fertilitie, where thick woods both hindered the stars from viewing the earth, and the earth from the prospect of heaven. Here the Monks, with extemporarie devotion, made with boughs and branches of trees rather an arbour than a church, to place St. Cuthbert in." It has been conjectured that the site of this Church of *Boughs* is that of St. Mary-le-Bow, in the Bailey, at the East end of the Cathedral,¹ and that it derived the name from this circumstance; but the Author of St. Cuthbert rejects it as fabulous, and considers that the adjunct of Le-Bow was derived from there having formerly been a roadway under its Tower.

This Church of boughs was soon after replaced by a more substantial one of wood, where St. Cuthbert rested three years, until Aldwinus, the last Bishop of Chester-le-Street and first of Durham, "anno 990, had raised up no small building of stone work for his Cathedrall, where all the people between Coqued and Teese were at worke 3 yeares; and were paid for their pains with expectation of treasure in heaven: a very cheap way to pay workmen for their wages."² Upon its completion, St. Cuthbert's "restless bodie" was inshrined with much pomp.

Until the year 1069 the Northmen had set the Norman Conqueror at defiance, but he then advanced as far as York, threatening to lay the country waste, and the Clergy took flight to Lindisfarne, taking with them the body of St. Cuthbert. After the troubles had ceased they returned in 1070.

Bishop William Carileph, 1083, caused the expulsion of the secular Clergy, and introduced a Prior and Monks of the Benedictine order from the monasteries of Wearmouth and Jarrow. "All this while the Church was but growing to her acme and hight of her glorie, which she obtained under Carilef; who thought that the Church that Aldwin built was too little for so great a saint; therefore in the 100th year after it was built it was plukt down, and the foun-

¹ Portion of this Church (the south side) is represented in Plate 23.

² Hegge, p. 37.

dations of a more ample Church layd ;” Malcomus, King of Scotland, the Bishop, and Prior Turgot laying the three first stones, Aug. 11, 1093. “ This reverend aged Abby, advanced upon the shoulders of a mountainous Atlas, is so envyroned again with hilles, that he that hath seen the situation of this city, hath seen the mapp of Sion, and may save a journey to the Holy Land.”¹

Flambard, who succeeded to the See in 1099, “ vigorously promoted that excellent work which his predecessor had begun, and carried up the Church from the foundation almost to the roof.”² Carileph had agreed with the Monks that while he was constructing the Church they should build the Abbey, but upon his death they voluntarily devoted themselves entirely to the Cathedral, and up to the appointment of Flambard had completed the Choir, its Aisles, and the Transept. Before the death of this Bishop (1129), the Nave was completed (except the vaulting), and the Aisles to it carried up. It appears that the Nave was originally ceiled with wood, although evidently intended (from the great triple columns of the clustered piers, and the Norman brackets between them), to be groined. If we are not much mistaken, there is on all the clustered capitals, the first stone of an enriched cross-rib or arch of a bolder character than Melsonby’s. This appears to be the commencement of the Norman vaulting, for it cannot be supposed that the columns would have been carried up or the Norman flying buttresses erected, had they not been intended to counteract some extraordinary pressure tending to thrust the walls outward. There is one part, and only one, to warrant the supposition of a stone vaulting not having been originally intended, and that is the Clere-story of the West side of the North Transept, where there is a regular series of openings of equal height to their semi-circular arches. These openings opposite the Clere-story windows are wider than the others, and their arches consequently higher (*see Plate 14*). Some are blocked up by Prior Melsonby’s groining. This Clere-story is unlike all the others, which were undoubtedly built for stone vaultings, and possibly may have been the first portion finished, supposing the original idea was to have had a flat wooden ceiling ; but it is more probable that it was the last portion, when the builders had for the time given up the vaulting on account of expense, and adopted the wood covering, which remained until Melsonby’s time.

¹ Hegge, p. 43.

² Sanderson, p. 62.

The works, it is said, were continued with more or less activity according to the state of the altar-offerings and receipts of burial-fees; which, with the ever-fruitful source of indulgences, were the great means by which such extensive and costly edifices were raised. "Saint Cuthbert was the magnet of attraction, and we could enumerate instances of men divesting themselves of no small portion of their worldly substance for the privilege of being buried near his incorruptible remains."¹

In order to bring our remarks upon the buildings into the proposed limits, and render the various portions clear, we have adopted the following table of dates and style:—

DATE.	BUILDER.	STYLE.	PARTS OF THE BUILDING.
1093-1095	Carileph ..	Norman ..	The foundation stones laid August 11th. After his death, in 1095,
1095-1099	The Monks..	.. ..	Built the <i>Choir</i> , with its Aisles, and the Transept.
1104	.. ..	.. ..	August 29, St. Cuthbert removed into the Shrine.
1099-1128	Flambard ..	.. ..	Finished the <i>Nave</i> to the vaulting, and the walls of the Aisles; also the builder of Framwellgate Bridge, Durham.
1129-1333	The Monks..	.. ..	Roofed the Nave and vaulted the <i>Aisles</i> .
1133-1140	Bishop Rufus	.. ..	The <i>Chapter House</i> .
1153-1154	Pudsey	.. ..	The North and South Doorways of the Nave.
	.. ..	Transition ..	The <i>Galilee</i> . Also built <i>Elvet Bridge</i> , in Durham.
	.. ..	.. ..	He cleared the ground on the North Side of the Cathedral, taking away all the buildings between it and the Castle, and rendered it a beautiful level, calling it the Place or Green, now the Palace Green.
1233-1244	Prior Melsonby	.. ..	The <i>Groining</i> of the <i>Nave</i> and <i>South Transept</i> . Carter says "under the auspices of Bishop Poore."
1235	Poore	Early English	The Chapel of the <i>Nine Altars</i> , completed about 1275.
1241-1249	Farnham ..	Perpendicular	The lantern of the Central Tower. } Qy. Western?—
1258-1274	Pr. Dertington	.. ..	The belfry above do. } See description.
1250-1300	Luceby, Sacrist	Early English	The <i>Revestry</i> at the south-west angle of the Choir.
1289	Prior Houton	.. ..	<i>Groined</i> the <i>Choir</i> in continuation of the <i>Nine Altars</i> .
1341-1374	Prior Forcer..	Decorated ..	The <i>Great West Window</i> of the Nave.
1374	.. ..	.. ..	The <i>North Transept Window</i> restored by Prior Castell, 1494, 1519.

¹ Raine's Guide, p. 9.

DATE.	BUILDER.	STYLE.	PARTS OF THE BUILDING.
1368-1370	.. .. .	.. .. .	The Prior's, now the <i>Dean's kitchen</i> .
1345-1381	Hatfield	.. .. .	The <i>Bishop's Throne</i> .
1380 ..	Lord Neville	.. .. .	The <i>Altar Screen</i> . He also spent £200. upon a new Tomb for St. Cuthbert in 1372.
	.. .. .	.. .. .	The Bishop's Exchequer, on the Palace Green.
1368 ..	.. .. .	Perpendicular	The <i>Cloisters</i> commenced. Bishop Skirlaw continued building them. He gave £200., and bequeathed £400. to complete the work.
1388-1405	Skirlaw		
	.. .. .	.. .. .	The <i>Dormitory</i> , ¹ towards which he gave and left 430 marks, equal to £286. 13s. 4d.
1388-1405	.. .. .	.. .. .	Built <i>Shincliffe Bridge</i> 1 mile S.E. of Durham.
1406-1437	Card. Langley	.. .. .	Repaired and altered the <i>Galilee</i> .—See description.
	.. .. .	.. .. .	Finished the <i>Cloisters</i> at a cost of £238. 18s. 7d. The annual account of the expenses (1408-1419) is preserved in the Dean and Chapter Records.
	.. .. .	.. .. .	Founded two <i>Schools</i> on the Palace Green, one for Grammar and the other for Music.
1416-1445	Pr. Wessington	.. .. .	This Prior expended vast sums of money in repairing the Church, and the Abbey buildings. The roll of his expenses amounting to £7881. 8s. 3½d. is preserved, and portions of it have been already published in Raine's <i>St. Cuthbert</i> , from which the following items are extracted:—
	.. .. .	.. .. .	<i>The Nine Altars</i> . “Repairing eleven lower windows, in stone, iron, and glass, £120.”
	.. .. .	.. .. .	Repairing six upper windows, £9. 9s.
	.. .. .	.. .. .	Building the <i>Exchequer</i> of the <i>Sacrist</i> , £60.
	.. .. .	.. .. .	Making desks in the Choir before the low stalls, £20.
	.. .. .	.. .. .	Repairing the great <i>Belfry</i> after it was burnt, in work above and below, £233. 6s. 8d.
	.. .. .	.. .. .	For making a window near the Clock, 71s. 11d. (The lower window in the West side of the Transept).
	.. .. .	.. .. .	For making the <i>windows</i> above the <i>Choir</i> , £27. 16s.
	.. .. .	.. .. .	Repairing the Vault (groining) of Nave, £91. 0s. 6d.
	.. .. .	.. .. .	For building and repairing the <i>Altars</i> of St. John the Baptist, St. Katherine, St. Gregory, St. John the Evangelist, and St. Faith, £71. 2s. 4d.
	.. .. .	.. .. .	For making divers pairs of <i>Organs</i> , £26. 13s. 4d.
	.. .. .	.. .. .	New work (<i>Screen</i>) at the door of the <i>Choir</i> , £69. 4s.

¹ In the accounts of St. Cuthbert's Shrine Keeper for 1400, is the following—“Paid a subsidy to the Dormitory, 20s.”

DATE.	BUILDER.	STYLE.	PARTS OF THE BUILDING.
1416-1445	Pr. Wessington	Perpendicular	For <i>roofing</i> the South part of the Nave, with a payment to the plumber for his labour, £110.
	.. ..	.. ..	Buildings and repairs in the Church, made by the Sacrist in virtue of his office, £386. 15s.
	.. ..	.. ..	Making a window on the South side of the Nave opposite the tomb of the Lord Nevill, £30. (This is the semicircular headed window near the great Tower).
	.. ..	.. ..	For two <i>windows</i> in the <i>Library</i> , and repairing the roof, the desks, two new doors, and re-binding the books, £90. 16s. (This is the room above the ancient Parlour, now used as the Registry, <i>between the Chapter House and the Transept.</i>)
	.. ..	.. ..	For wood, and iron for the studies or carols (desks) of the Monks in the <i>Cloister</i> , £33.
	.. ..	.. ..	Carpenter's work at the (book) chests, and studies of the Novices in the <i>Cloister</i> , and for glaziers' work, £13. 15s.
	.. ..	.. ..	Repairing the washing troughs, with chests for towels, £26. 5s.
	.. ..	.. ..	The repair of the <i>Infirmery</i> , £400.
	.. ..	.. ..	Building & repairing the <i>Prior's Halls</i> , £419. 10s. 3½d.
	.. ..	.. ..	Repairing the Southern chamber of the <i>Hostel</i> , called the <i>King's Chamber</i> , with new upper windows in the Hall, £118. 17s. 9d.
	.. ..	.. ..	Buildings and repairs in the office of the Shrine Keeper, £30. 5s. 4½d.
1437	Bishop Neville	.. ..	The <i>Bishop's Exchequer</i> on the Palace Green.
1494-1519	Prior Castell	.. ..	The <i>College Gateway</i> .
1518	.. ..	.. ..	Wainscotted the Frater House with "fine carved and imbossed work."
1620	Dean Hunt ..	Debased ..	The <i>Font</i> in the Nave.
1632	.. ..	.. ..	The <i>Clock</i> in the South Transept.
1669	Bishop Cosin	.. ..	The <i>Library</i> on the College Green, cost building £800., books £2000.; besides 20 marks annually for the Librarian.
1684	Dean Sudbury	.. ..	Built the present <i>Library</i> .
1650-1690	.. ..	.. ..	The <i>Stalls</i> of the Choir, by James Clement, Architect.
1660-1661	Dean Barwick	.. ..	Repaired the Cathedral, and erected the <i>Grammar School</i> . The debased tracery of all the North Aisle windows are of this period.

DESCRIPTION OF THE PLAN.

It is no easy matter to give a term conveying an adequate idea of the proportions or apparent size of the Cathedral, for though less in height and width than others, its Nave, in particular, has a grandeur of effect, derived from the simplicity and size of its various members, not surpassed, if equalled by any; and King James was not very far from giving a proper description, when he offered to wrestle it against any other in the Kingdom.

If we except the addition of the Galilee and Chapel of the Nine Altars, its plan differs in nothing from the Norman design; and of that style of architecture it presents the most perfect and gigantic specimen in existence. As the plan is completely illustrated, and measurements of the various parts are given in Plates 3 and 4, the principal measurements and names being repeated on Plate 5, we shall refrain from repetition, merely mentioning the parts not particularly referred to, and pointing out those peculiarities of design, which are only to be detected in the building by the most careful examination.

There is not the slightest variation in the lines of the Nave and Choir, as is the case with many other large Churches; the latter part being sometimes inclined more to the Eastward than the Nave, and said by the symbolists to be typical of our Saviour leaning his head on the cross. This regularity, for the different parts are all parallel or at right angles, extends even to the conventual buildings, which are all exactly at the same angle as the Cathedral.¹

The clustered columns of the Norman part have their plans upon a block of seven feet square (varying sometimes half an inch), and the shafts added on each of its four sides are founded upon a sub-division of the square into four parts of twenty-one inches. This may readily be seen in Plate 59, A. B. C. being the columns at the West end of the Nave. Thus the Pier C. has merely three shafts added to each side, the South side M. in the South Aisle being only six feet, in order to agree with the reduced size of that portion. The Pier marked B. supporting an angle of the Western Tower, has five columns on the East and West sides, and three on the North and South. The great Tower Piers (*Plate 60, C.*) are a repetition of the last, with the addition to

¹ The North and South walls of the Galilee, built subsequently to the Chapel, are exceptions to this. There is also another exception in the semicircular rib over the columns *x* and *w*, in Plate 4, which arises from the Pier *w* being 8 inches more from the Transept wall than *x*.

those on the South side of parts marked *a. c.*, and in the Plan (*Plate 4*) 24 and 25; those on the North side are also added to in width, as *a. b. c.*, the increase being marked 6 on the ground plan.

In order to gain width under the great Tower, the shafts in the Nave and Choir are flattened: thus, while those of the Western Towers project 3 feet 4 inches into the Nave, and reduce its width to 25 feet 8 inches, the shafts of the great Tower (equal in number) only project 2 feet 10½ inches each, and the width between is 26 feet 7 inches. The latter piers are the largest, but not the longest in the Cathedral, for the pier against the Bishop's Throne and the opposite one have the advantage by 9½ inches. The quantity of ground occupied by the bases of the principal piers is as follows:—

			Sq. feet.	Inches.
The North Piers of the Tower (each)	...	...	166	0
The South Piers of the Tower	...	...	161	6
The Pier against the Bishop's Throne	...	...	160	0
The Piers of the Western Tower	...	...	157	0
The Clustered Piers of the Nave	...	...	116	0
The Single Columns of the Nave	...	...	63	8

Between these single columns of the Nave the space is 32 feet 4 inches, and of the Choir 32 feet 8 inches. The block of the piers, in the latter portion, marked *y* and *z* (*Plate 4*), is moved back North and South two inches,¹ but though the Choir is wider than the Nave, its Aisles are considerably narrower, and contract the Eastern limb internally 3 feet 11 inches. The principal singularity in the Plan is the unequal width of the various compartments, and it is impossible to account for these extraordinary variations unless they arose from a bad foundation. The compartment under the Western Towers was necessarily defined by their width, and the narrow one East of the great Tower was also determined by the width of the Aisle to the Transept,² but why all the other

¹ Other instances of this removal occur in the Transepts. In the South Transept (*see Plate 4, v.*), the distances between the clustered Pier to the column, on each side, are 8 feet and 7 feet 4½ inches, leaving the front shaft in the Transept 3¼ inches out of the centre; but in the Aisles, as shewn by the equal measurements, 13 feet 2½ inches, the shafts are shifted exactly to the centre. The plan of this column, with its inequalities, is given at B. (*Plate 60.*) In the North Transept these differences are less, but the same rule applies.

² Durham, like many great Northern Churches, has only one Aisle to its Transept, on the East side.

compartments should be unequal, is more than we can tell. It is a singular fact (taking either the North or South sides), that there are not two of the same width, and the consequences of this are evident all over the building, as will be hereafter shewn.

With regard to the ground plan (*Plates 3 and 4*), the references from 1 to 6 are elsewhere described as staircases—7 refers to steps from the Choir to the South Aisle, 8 to others down to the North Aisle—9 and 10 are steps descending to the “Nine Altars,” which is shut off from general access by screens (of debased Gothic), with doors in their centres. These steps and doors, formerly against the eastern columns, were removed when the arcade columns within the eastern compartment were restored, and the ground about them excavated to the level of the Nine Altars a few years back. 21 in the Nave is the Font with a tall canopy of debased Gothic, partially shewn in Plate 42. It is not in its original state, for an account of 1634 states that it had an iron railing two yards high about it, and that the “cover opens like a four-quartered globe, and the story is that of St. John baptizing our Saviour, and the four Evangelists curiously done and richly painted within the globe, all about so artificially wrought and carvd with such variety of joyner’s work as makes all the beholders thereof to admire.”¹ 22 is a Cross of blue marble, placed as a boundary for females, for until the Reformation none were allowed to pass it Eastward. This Cross is also represented in Plate 41, but the writing on it is only in the print. 27, an Almery in the South Transept; 28, 29, and 30 are Almeries belonging to the Altars of the Nine Altars. Near the ground, and worked into the column at 30, is a sculptured bracket, of earlier date than the Chapel itself. 31, Pier at the South end, with detached columns similar to those at the East end. The corresponding Pier should have been at the North end at 32, but the introduction of the North window changed the design, and the buttress at 33 was consequently cut short. 36 and 37 in the Nave are monuments to the Nevilles, sadly mutilated by the Scotch, who, during the civil wars, visited Durham for the purpose of catching and punishing Dean Bancanquall (1639, 1645) as the Author of King Charles’s declaration, but he having fled they revenged themselves on the monuments. One is shewn in Plate 48, with the canopy over the small statues to a larger scale. 38, Monu-

¹ Raine’s Guide, p. 15.

ment to the Rev. James Britton, formerly Master of the Grammar School. 39, statue, by Chantrey, of Bishop Barrington, in the South Transept.

Since this ground plan was published two others have been added; first, a detached marble Statue, by Gibson, to Bishop Van Mildert, in the North end of the Nine Altars, and last, in the North Transept, a cumbrous marble Tomb, of Italian style and workmanship, to Mr. M. Woodfield, formerly Steward to the Dean and Chapter, who is buried in Crossgate Church-yard, on the west side of the river, and to this place we trust it will be ultimately removed. Had there been nothing to offend the eye in its design as connected with the architecture round it, there is something very odd in the fact of such a monument occupying a more important position and double the space on the Cathedral floor than the commemoration of the last Count Palatine, and the greatest benefactor Durham has had in modern times, in short, the Founder of its University, Bishop Van Mildert.

C. on Plate 3, is the North Aisle of the Nave, D. the South Aisle. H. Aisle of the North Transept, now the Consistory Court, separated from the Choir Aisle by a wall with a parapet of tracery, evidently not in its original place. K. Aisle of the South Transept, appropriated to the Vergers. Here are preserved the old Closets, formerly in the great Vestry, and in these (until removed to the Library) were kept five ancient copes preserved from the Reformation. Like the North side, it is separated by a wall at *r* from the South Aisle of the Choir, which has a pierced and embattled parapet of the decorated character, raised higher than originally by modern walling. N. is the North and O. the South Aisle of the Choir.

The floor of the interior is much about its original level being only raised about four or five inches. When the present pavement was laid down, about seventy years ago, the old tomb-stones were taken up, and in the zeal for keeping the diamond pattern regular nearly all were replaced between the piers, so that the body is now in one place and the epitaph in another. The Nave, Transept, and Aisles of the Choir are all on the same level, except the Eastern compartment of the latter, which, with the Nine Altars, is 2 feet 8 inches lower. The Choir at the Altar Screen and Shrine is raised by six steps at different parts, three feet two inches higher than the Nave. Externally on the North side the

¹ The Eastern portion of this is raised twenty inches by two steps (*see Plate 4, 13*).

surface is very much above its original level, owing to its having been used for a long period as a burial ground,¹ and the plinth of the arcade was in consequence completely hidden, but the whole of the ground against the Nave has recently been excavated, and that part much improved in consequence, both as respects appearance and the removal of damp. The Nave was originally entered by an ascent, instead of a descent of twenty inches as at present. The recent opening of the ground for clearing the plinth of this portion exposed the foundations of the ancient porch which projected out Northward 4ft. 6in. more than it now does. The level of the plinth of the Choir and East side of the Transept is 25 inches below that of the Nave, and was made thus in consequence of the gradual declination of the ground Eastward.

ALTERATIONS AND REPAIRS.

The exterior, although much decayed, remained in its original state until 1775, when a general repair was commenced, and continued until 1795, under the direction of James Wyatt, architect, including the Western Towers, the whole North side of the Church, and the East end of the Nine Altars. It was a chiselling process, removing about four inches of masonry from the whole surface of the parts mentioned, which amounted to full eleven hundred tons weight, instead of restoring the decayed portions as has recently been done on the South side of the Choir. This reparation might have been properly done for half the sum expended, for it amounted to nearly £30,000. In order to understand the alterations made by Wyatt, we must refer the reader to the North Elevation in Browne Willis's Cathedrals, and also to John Carter's Elevation, published by the Society of Antiquaries, as both have it before the alterations. The first material addition was the Gothic parapet and pinnacles to the Western Towers with Italian mouldings. Then came the four great stone pinnacles of the Nine Altars; the two at the North end did not exist previously, and those of the South were square and covered with zig-zag lead work of the time, totally unlike

¹ Both on this side, and in the Monks' burial ground, large well filled subterranean Charnel Houses exist.

their successors. The buttresses of the East end were also miserably defaced, and their original character utterly destroyed, as for instance, in the central ones now chiselled perfectly plain, there were colossal heads¹ of Rufus and Carileph, the founders of the building. They were under pedimented niches on the level of the base of the great circular window. In the Transept, the arcade, pediment and turrets were most unwarrantably and tastelessly altered, and statues in the round panels of Priors Forcer and Castell, the builder and restorer of the great window, were replaced by figures of Bishop Pudsey and a Prior, which are very justly said in the Cathedral Guide, to bear a strong resemblance to Dutch burgomasters. The last alteration we shall notice here was the destruction of the room or porch over the North doorway, and the substitution of the present barbarous pediment and pinnacles in its place. This room was (under the Popish regime) inhabited by men who watched constantly to admit all who fled for sanctuary, and there are steps from it (in the wall) to the Triforium, whence one went to the "Galiley Steeple" and tolled a bell, signifying to the Convent that some person had been admitted. Queen Elizabeth's coat of arms, in stone, which blocked up the window in front, is now preserved in the Nine Altars.

So complete was the new facing, that three corbel heads in the Arcade of the Eastern compartment of the Choir (*see Plate 60.*), was all that escaped. Fortunately there is much material left on the South side for a correct restoration of the North, as for instance, the basement arcade, of which a compartment is represented in Plate 60. Then there are authorities for the Triforium and Clere-story windows, but all traces of the Aisle windows, of the corbel tables and parapets, are irretrievably lost.

The last extraordinary repair was that of the great Tower between 1809 and 1812, by Atkinson (the Architect of Abbotsford). Although the restoration of this part was better than the previous repair, it is very far from correct. The upper stage, and the enriched parapet of the lantern, were restored with Roman cement, and the intention was to plaster the whole, but chiselling was found to be cheaper, and the lower half was consequently pared down. Previous to this repair, there were 32 statues in the niches of the buttresses, some of which (minus their noses) are preserved in the Shrine (*see Plate 28*): ex-

¹ One of these is preserved in the Shrine.

cepting a few done in cement on the East side, the niches are now vacant. The unpleasant effect produced by the cement or rather its nasty colour, is to disconnect the unity of design formerly possessed by the Tower, and any casual observer would pronounce the upper stage to be an excrescence, instead of adding grandeur to the elevation as it formerly did; however, there is consolation in knowing that the cement is rapidly decaying, and that in a few years proper restoration will be necessary.

no repair { The South side has suffered comparatively little from modern innovation, and excepting the Nave, now in a very dilapidated condition, has been very fairly restored. The South end of the Nine Altars,¹ the Clere-story of the Choir, and the whole surface of the Transept were restored, under the direction of Ignatius Bonomi, Architect, within a few years; and recently (in 1842) the Aisle of the Choir, with its decorated windows, has been restored. We should have preferred seeing the Norman windows rebuilt, but deficiency of light is urged as an excuse, and perhaps justly. *(4)*

Having stated what James Wyatt did do with the exterior, we now come to what he would have done with the interior had not a most furious clamour, led on by John Carter, the antiquary, stopped his innovations. The intended and commenced destruction of the Galilee is elsewhere mentioned. The Bishop's Throne and Altar Screen were to have been taken down, mixed together, and made up into a new Screen, against the Eastern wall of the Nine Altars. To accomplish this, the central part of that Chapel was to be filled to the level of the Choir, and its present beautiful unbroken effect totally destroyed. We can understand how the latter part of the affair was to be accomplished, but the mixture of such opposite materials as the Bishop's Throne and the Altar Screen into a harmonious design, is utterly beyond comprehension.

The sand-stone of the walls is of the same bad quality all through the Cathedral, having so much iron in its composition that it literally rusts away, especially near the ground. In many parts of the South side of the Nave decay is so deep that jack-daws build their nests in the holes. There is a peculiarity about the stone, called by the workmen "stunning," which is the peeling off (within a

¹ The gable was completely decayed, and the present decoration is in imitation of a beautiful Chapel in Gateshead. With regard to the Transept, the Gable-cross and Turrets are not original; for the latter were formerly the same height as those of the North Transept.

few years), from the effect of hammer and chisel, of a layer varying from one quarter to three eighths of an inch thick. This may be seen upon the columns of the North door-way, and might be avoided on square surfaces by sawing ; it is now, however, of no consequence, as the restorations are effected with stone of a much superior quality, brought from Gateshead Fell.

ARCHES AND GROINS.

One of the most remarkable features in the Cathedral, and perfectly unique in the history of ancient Architecture, was the construction of the vaulting of the Nave and South Transept by Prior Thomas Melsonby, in the Norman style, between 1233 and 1244, at a period when that known as early English had completely superseded it. We have many specimens of subsequent vaulting to Norman walls, for instance, the Nave at Gloucester, at Worcester, at Tewkesbury ; but all are in the style of the time, pointed arches, and early English detail, as is the case in the Choir of Durham itself. The principal difference between Melsonby's groining and that constructed by the Norman Architects is, that the work of the latter (the Aisles throughout the Cathedral and the North Transept) consists of plain mouldings, while that of the former has the zig-zag prevailing throughout.

In the peculiarities of the Arches there is much which appears capricious and unaccountable, with a great deal of singularity that might, by a little arrangement, have been totally avoided. Owing to the inequalities of the compartments of the Nave, many of the arches, to avoid running into the string course of the Triforium, are segments considerably less than a semi-circle, and have very much the appearance of being thrust out ; this is particularly the case with the arches of the Western Towers (*Plate 10*). Several of the Triforium arches are also very singular from the same cause, but here the arch of the outer zig-zag takes one form, and the inner another. For instance, in the Western compartment (lettered *d*, *Plate 10*) the internal arch is a semi-circle and the exterior considerably less ; for if it had been of the same rise the ornament would have cut into the string of the Clere-story. Some of the curves were from mere

whim ; for example, the small arch next the great Tower, where there was ample height for the outer semi-circle (*b*, *Plate 11*).

In the transepts (*Plate 15*) the extreme North and South arches are very irregular, and appear formed by hand. Those fronting the Aisles of the Choir are nearly a semi-circle ; the two arches between these are considerably higher than the half-circle, but they do not partake of the horse-shoe form, their sides being perpendicular. The arrangement of the Choir Triforium is also quite unusual. Excepting the third compartment from the Tower, they become gradually wider eastward ; but instead of having the depressed arch of the Nave, the columns were shortened in order that the crowns of the semi-circular arches should be at an equal distance from the Clere-story. Thus as the compartments were widened, the columns were made shorter, and the same feeling was carried into the early English architecture of the Eastern compartment. The following is a table of their proportions :—

			Width.		Height of Columns.
The first compartment from the Tower is			12 ft. 9 in.	...	8 ft. 10 in.
The second do.	.....	do.	13 ft. 10½ in.	...	8 ft. 2½ in.
The third do.	.....	do.	13 ft. 6 in.	...	8 ft. 0½ in.
The fourth do.	.....	do.	16 ft. 1½ in.	...	7 ft. 3½ in.
The fifth do.	.....	do.	19 ft. 4½ in.	...	7 ft. 0¾ in.

The pointed arches of the eastern Triforium have a stiff appearance, from their centres being below the capitals ; they partake of the curve of the arch inclosing them, where the height between the capitals and Clere-story was not sufficient for a two-centred arch with its base line upon the level of the capitals (*see Plates 11 and 54*). In the Nine Altars (over the arches of the Choir Aisles), the inclosing arch is dispensed with, and the defect avoided. The window-arches above these last-mentioned Triforia are very singular in their curves (*see Plate 18*). That to the North of the Choir has three openings with the curves very much depressed, and that to the South is curious from their inequalities (*see Plate 18, m, and Plate 19*). Below this, in the Triforium, is an excellent specimen of the discharging arch. The unequal curves of the eastern Clere-story windows of the Choir (similar to the last) arise from the central jamb being at right angles with the plan of the window, while the side ones are considerably splayed (*see Plate 54*).

All the four arches attached to the piers of the Nine Altars have some por-

tion of their mouldings stilted : these mouldings were made considerably wider at the crown of the arch than there was space for on the capitals, and the consequence was that some, after taking the curve of the arch, were on a sudden dropped in a perpendicular direction upon the capitals (*see Plates 11, 18, and 66*). The workmen appear to have commenced cutting the mouldings from the top, without considering where they would rest, and the result was, that had many of them been carried down, they would have projected considerably beyond the capitals. The defect is admirably hidden by terminating corbels, represented in Plate 73.

One-half of the groining is indicated on the plan (*Plates 3 and 4*), and we begin with the description of the Aisles as the earliest specimen, being coeval with the construction of the building. The cross ribs or arches connecting the single columns of the Nave and Aisle are or were semi-circular, and those over the clustered piers from the Aisle, being narrower, of the horse-shoe form. In this there is nothing peculiar, but the diagonal ribs, instead of being elliptical, are formed of the arc of a circle passing through three points, two being at the foundation on the capitals, and the third at the crown of the vaulting. Several of these ribs were measured with the same result as to form.

The groining of rubble work was roughly filled into this strange mixture of curves, and both its under and upper surfaces were plastered, the floors of the Triforia being perfectly flat. The external arches of the Choir and Transept Triforia are also of this form (*see the Elevations*) ; but the most extraordinary specimen of the segmental arch is in the Norman flying buttresses under the Triforium roof (*see Plate 43*). After this specimen, we think the introduction or invention of the "arc boutant" can no longer be given to the early English style, of which Salisbury Cathedral is so beautiful a specimen. The groining of the North Transept, coeval with the last, is all semi-circular, excepting the diagonal ribs of the Northern compartment, which is like the Aisles. The South Transept, with the addition of the zig-zag on its ribs, is precisely the same as the North. Next in succession of date is the Nine Altars, which, together with the pointed arch-groining of the Eastern compartment of the Choir, has the centres of the curves upon the level of the capitals. The transverse rib at this compartment at the intersection of the groins is curious, on account of its partaking of the circular form, instead of being, as it usually is, in the decorated style, perfectly straight (*see Plates 54 and 55*). The

groining of the Choir, constructed immediately after the chapel of the Nine Altars, has its centres considerably below the capitals, and the same remark applies to the great cross-arches or ribs of the Nave, the diagonal ribs of which are all circular, with their centres rather above than below the line of capitals and brackets. From the walls both of the Nave and Choir being thrust out about five or six inches, it is difficult to fix the curves exactly; but, making allowance for this, it appears that the centres are on the same line as the capitals of the Nine Altars, which are 4 feet 7 inches lower than those of the Nave and Choir.

CAPITALS.

If we except the specimens belonging to the North and South door-ways of the Nave, there is nothing remarkable in the Norman capitals, excepting some few variations in the cushions of those in the Aisle arcades; but the chapel of the Nine Altars and eastern compartment of the Choir do not yield to any building we know, in the beauty of their foliated early English capitals and other sculptured enrichments. The architect of this portion, not content with achieving thus much, began decorating the cushions of the Norman capitals, and had several in the Clere-story foliated in a very elaborate manner. All the Capitals above reach in the Nine Altars are in a beautiful state of preservation, but many in the arcade have been wantonly mutilated, and more totally destroyed from the introduction of monuments against the wall, ugly in themselves, and totally at variance with the architecture around them. The useless mutilation of ornament by visitors, for carrying away as relics, has been here particularly directed against noses, for not one remains on the label heads all round the arcade, nor on the statues in the Shrine. Several of the capitals are illustrated in Plates 70, 71, 72, and 73. The twelve specimens in the three first Plates belong to the arcade, and illustrate the whole series, for the designs of the remainder are only slight variations. The mouldings of these are on Plate 20, and there is only one change (represented in Plate 72), where the hollow moulding is decorated with dog-tooth leaves. Plate 73 is one of the clustered capitals in the South Aisle. Underneath its spiritedly-carved foliage is a very singular decoration—a row of winged beasts

or birds, with their tails intertwined, and grasping each other's necks, probably typical of "union is strength." Even this, although at a considerable height above the ground, has not escaped mutilation. There is another series of beautiful capitals, brackets, and foliated ornament in the arcade, attached to the Eastern Norman Pier by the builders of the Nine Altars (*see Plate 55*). The foliated trefoil arches above the capitals and the ornamented gables are very elaborate. They have a series of niches with small figures, and the finial of one, indicated in *Plate 53*, has two sitting at table, apparently gambling.

DOORWAYS.

The doorways (*see Plates 3 and 4*) are ten in number, and there are eight others which have been blocked up at various times, but some of the latter were only entrances to attached buildings.

1 is the Norman doorway on the North side of the Galilee.

2, the original West entrance: although disused as the general communication after the Galilee was erected, it remained until Cardinal Langley (1406-1437,) built an Altar within the space of the door, and opened those marked

3 and 4, to the Aisles of the Nave. There is also a small doorway to Langley's Altar through the arcade, with which he built up the space of the great doorway.

5. Norman doorway and porch (*a, Plate 3*) on the North side of the Nave, built by Bishop Pudsey when he erected the Galilee. On this is the ornament shewn on our title-page, known as the Sanctuary Knocker.

6. On the South side of the Nave (*b, Plate 3*), also the work of Bishop Pudsey, and illustrated by *Plates 39 and 40*, the first being an interior view looking into the Cloister; and the second, portion of the arch, capitals, and columns. The label (*see Pl. 39*) is ornamented by a series of eleven detached cartouches or roundels, and the space between each is ornamented with a row of leaves. Its central ornament or circle at the crown of the arch is filled by a front face, and the five on each side have alternately a flower and an animal; the latter in each case with a hind leg in its mouth. The label of the great Western doorway is (both internally and externally) decorated in a similar manner, but there are thirteen circles instead of eleven. That of the great North doorway is cut into a series of eighteen lozenges, each having within it some curious

piece of sculpture, principally figures, and the columns are similarly decorated, but owing to the perishable nature of the stone almost all the lower portion is obliterated, and from the same cause the whole of the external ornament of the South door is obliterated, although under cover of the Cloister. A most interesting example of well-preserved and judiciously-repaired iron work (of the date of the doorway) covers the exterior of this door,¹ and the great North door was, until the last repairs, ornamented in a similar style: it was then stripped off, but a portion of the design is still visible, from the inequalities of the painted surface. All the arches of these Norman doorways within the label are covered with zig-zag ornament.

7. Norman entrance from the Cloisters to the East end of the Nave, engraved in Surtees' *Durham*, and marked *c*, *Plate 4*. Externally this is more variedly enriched than either of the others, having the cable and billet mouldings, with the zig-zag almost entirely dispensed with. The columns have unfortunately undergone a chiseling.

8. A doorway or passage under the clock (*e*, *Plate 4*) into the ancient Parlour, now a vestibule to the Chapter House, of modern date.

9. Early English doorway at the South end of the Nine Altars (*f*, *Plate 4*).

10. Modern doorway, inserted when the Consistory Court was removed from the Galilee to the North Transept, in 1796.

The doorways closed up at various periods are as follows:—

1. (*d*, *Plate 4*) in the South Transept, a Norman door from the Cloisters.

2. At the North end of the Nine Altars (*g*). This doorway into the Chapel is said to have been made to admit the body of Bishop Beck (Patriarch of Jerusalem) for burial, for, out of reverence to St. Cuthbert, he could not be carried through the Aisles of the Church. Bishop Beck, who died in 1310, may have been carried through this door, but it was undoubtedly not built for that purpose, as, both from its style and masonry, it is evidently part of the original building of the Chapel, completed between 1235-1275, and the exact counterpart of another original doorway at the South end.

3. An early English doorway, cut through the Norman Wall of the South Aisle of the Choir for the great Vestry built previously to 1300.

¹ The Western part of this, as shewn in *Plate 39*, has been, for no apparent purpose, cut in two. It is to be hoped that it will speedily be restored, as the door is otherwise complete.

4. Above this Vestry was another room, entered by a staircase in the substance of the wall at the doorway marked *i*, Plate 4. The apartment to which this door and staircase led was latterly used as a vestry by the Choristers, and with the lower room remained perfect until 1802, when both were pulled down, and the stained glass windows destroyed. Upon the site an apparatus (since removed as inefficient) was constructed for warming the Choir.

5. Doorway (*k*) to the Sacrist's Exchequer, which formerly occupied the external angle of the Choir and North Transept. This building, erected by Prior Wessington, was for some time after the Reformation used as the Song School; the date of its removal is not known. In the compartment of the Aisle east of this is a stone seat for almsmen, the work of Bishop Skirlaw, and ornamented with quatrefoils inclosing his shield of arms.

6. In the South Aisle of the Choir, marked *h*. This was the Prior's private entrance into the Cathedral from the Cemetery.

7 and 8 are recesses within the passages to the Nine Altars staircases, marked *l* and *m*, and appear to have been intended for doorways from the exterior.

KEY HOLES IN THE VAULTING.

There are several of these in various parts, built for the double purpose of ventilation and conveying materials into the roof for repairs. They are as follows :—

	Diameter.
1. In the vaulting of the Nave at the Western compartment,	3 ft. 7 in.
2. In the North Aisle of the Nave under the N. W. Tower,	5 ft. 6 in.
4. In the groining of the Lantern or Great Tower, ...	5 ft. 11 in.
5. In the central compartment of the Nine Altars, ...	4 ft. 7 in.
6. In the compartment North of the last-named, ...	2 ft. 4 in.
7. In the compartment South of do., ...	2 ft. 4 in.

That in the Lantern is ornamented with foliage running entirely round the rim; No. 7, in the Nine Altars, is a mass of elaborately-finished foliage; and No. 8, indicated in Plate 19, is equally rich in figures; but the most important is that of the central compartment, indicated in Plates 55 and 67, which has large figures of the Evangelists, with their distinguishing emblems.

ROOFS.

The roofs of the Transepts remain nearly in the state left by the original builders, but the South alone has its lead covering; the Nave, Choir, and North Transept having been stripped, and slate substituted, about fifty years back. The roof of the Nave is modern, and of considerably lower pitch than its predecessor (nearly ten feet), for the height of the former was that of the gable between the Western Towers, shewn in section (*Plate 10, c.*) It was lighted by long windows in the gable, and five windows in the arcade below; but all the latter have been blocked up, and the upper reduced (internally) in height to bring the openings within the present roof.

The Choir and Nine Altars have their original roofs, with the addition of a new set of small deal rafters, placed above the old ones at the time the lead was stripped off. Their great tie-beams in many cases are considerably curved upward, in order to clear the groining, which in some instances is higher than the wall plates. From some whim or other, struts have been placed under several of these, and rest upon the groining; weight has thus foolishly been added to a part which (on account of lateral pressure) should be as light as possible. If the roof is not strong enough without these excrescences, why not make it so? but surely the timbers which bore a lead covering for five centuries and remain sound, are capable of bearing slates. All the ancient roofs are of the same construction (*see the Sections*), and the following dimensions of the Choir roof, with some few trifling differences, will serve for the whole:—Rise from the wall plate, 21 feet; length of the great tie-beam 38 ft. 4 in., clear of bearings 32 ft. 2 in., scantling 13×10 in.; struts 7 ft. $7\frac{1}{2}$ in. $\times 8 \times 3\frac{1}{2}$ in.; wall plates 8×5 in.; inner rafter, carrying the collar beam, 15 ft. 5 in. $\times 13 \times 3\frac{3}{4}$ in.; outer rafter $7 \times 5\frac{1}{2}$ in.; modern do. 4×3 in.; collar beam 12 ft. 1 in. $\times 13 \times 3\frac{3}{4}$ in.; purlins 8×5 in..

The principals of the roof of the Nave, shewn in *Plate 13*, are the following dimensions:—Whole height 21 feet; great tie-beam 37 ft. $8\frac{1}{2}$ in. $\times 13\frac{1}{2} \times 7$ in.; clear of bearing 32 ft. 7 in.; width between queen posts 17 ft. 3 in.; their scantling 7 ft. $\times 7\frac{1}{4} \times 5$ in.; collar beam $7\frac{1}{2} \times 5$ in.; collar beam rafters 5×5 in.; rafters 7×5 in.; king post 6×6 in.; struts $5 \times 4\frac{1}{4}$ in.; purlins $6\frac{1}{2} \times 5$ in.; outer rafters $3\frac{1}{2} \times 2\frac{1}{2}$ in.

The roofs of the Triforia are covered with lead, and retain the form given when the Norman roofs were removed, for originally each compartment had a

gable to its dormer window, but all merged into the common roof, which terminated as now, under the Clere-story. These gables (which by the way must have had an excellent effect by breaking the now long monotonous horizontal lines of parapet and roof,) are clearly traceable on the South side of the Nave; on the North the chiseling process has almost obliterated them. It is evident that the Triforium on the South side of the Nave has been used for some particular purpose by the Convent, although not recorded, for when the gables were altered small windows (*see Plate 8*) were inserted on each side of the Norman specimens.

In *Plate 8*, No. 1 is a section of the Dormitory roof. The construction of this is exceedingly simple, and affords an excellent model for a roof, where the crown of the arch of a groined ceiling might come close to it without loss of space, for frequently in our Cathedrals there is a great difference in the external and internal height, owing to the space occupied by the roof; as an example, the external height of the Choir is 97 feet, and the interior to the groining 76 feet. In the wall of the Western Tower is a doorway to the roof, and near it are the marks of the high-pitched roof belonging to the Norman Dormitory.

STAIRCASES AND PASSAGES OF COMMUNICATION.

The Norman architects provided complete and convenient access to all the upper parts, and their successors, who built the Nine Altars, were equally careful; in fact, the communication with the different portions, until the erection of the great North window of the Nine Altars, was perfect, but its insertion and subsequent alterations, that is to say, the introduction of the large windows of the North and South Transept, interfered much with the Clere-story passages, and alterations made during the last great repairs, besides cutting off many of the passages, have rendered the means of access generally less perfect.

There are six great staircases, i.e., two at the Western Towers, two in the Transept, and two in the Chapel of the Nine Altars. Those of the Transept rise without diminution to the roofs, and those of the Nine Altars to the Clere-story of the South end. At this point they terminate, and smaller staircases, shewn on the Plan (*Plate 8*), lead to the Clere-story on the West side. Those

of the Western Towers become gradually smaller upwards, from the open arcade above the Nave Clere-story, to their termination at the roofs. All the Norman staircases are laid upon a continuous vaulting of rubble-work, which, in those of the Transept, is carefully plastered, but in the Western Towers is left rough with the marks of its rudely-constructed centering. Those of the Nine Altars are built with the steps of single stones, one end forming the newell and the other resting in the wall. In addition to this, there is a continuous string-course against the wall, taking the form of the steps, by way of support, which has an excellent effect, independent of its use (*see Plate 60*).

Having described the staircases as an introduction to the various parts with which they communicate, we now proceed to mention the latter.

1. The staircases of the Western Towers. Within a few feet of the ground in both Towers were square-headed openings, intended to communicate with proposed buildings in a line with the West end, but as these were not erected, the doorways were walled up by the Norman architects. The first doorway in the wall of the North-West Tower was to the roof of the North side of the Galilee. This was walled up during the chiselling repairs of 1795, and an opening or glass door made to the roof through the central compartment of the great West window. At the level of the aisle-groining is a doorway to the inner space of the Towers, which are open hence to their roofs. On the East side a square-headed door (*see Plate 43*) communicates with the Nave Triforium, and a passage, with descending steps, in the West wall to a landing at the base of the West window. A passage, now blocked up, extended all round the Towers at the level of the Nave Clere-story, to which it was open. In fact, one side of this passage was that of the Clere-story. The next opening is at the arcade, immediately above the Clere-story. Here a passage¹ extends round three sides, that against the Nave being solid. A continuation of the passage in the West wall of each Tower leads to the roof of the Nave on the level of the decorated Norman windows, or arcade, at the base of the Nave gable. Thus the Western Towers communicate with one another at the West

¹ Worked into the floor of this passage are some Norman arch and column mouldings, of earlier date than the present Church. These are most probably the only remaining portions of the dismantled Cathedral built by Aldhune.

window, and also from the roof of the Nave. Above the last-mentioned passage is a smaller staircase to the upper open arcade, where there is a passage entirely round the Tower, 19 inches wide, and from this level the staircase continues to the flat lead roof at the battlements. In the North-East angle of the North Tower is a small staircase from the lower to the upper open arcade.

2. The staircases of the Transept, like the last, lead to corresponding portions of the North and South sides, and the description of one will be sufficient, if we point out any differences as we proceed. Taking the North Transept, the first opening (in the North wall) leads down eight steps to a platform across the apparently cinque foil headed transom of the great North window¹ (*see the Plan on Plate 14*). On the East side of this is a corresponding passage in the North wall ascending thirteen steps into the Triforium of the Transept and continuing to that of the Choir. At the East end of the latter (*a and b, Plate 18*) are doorways (*c and d*) to the Triforium of the West side of the Nine Altars,² and a passage through doors (*e and f*) to the parapet of the aisles. Returning to the staircase, the second door opens to a passage in the West wall (*see Plate 14*), and through a doorway near the great Tower to the Nave Triforium. The exterior of the Triforium roof on the North side is gained by a ladder near the doorway, and of the South from the Dormitory roof. The third opening in the staircase is to the Clere-story of the Transept, the passage of which continues round the angle of the great Tower to the West end of the Nave, where it is now stopped against the Western Tower. Previous to the erection of the great North and South windows of the Transept, passages in the wall communicated with the Eastern Clere-story, but they were then necessarily destroyed, and the only means of getting to it now is through the windows, from the roof of the Triforia. The fourth and last opening in these staircases is to the great roofs by the doors *a* and *g*, in Plate 14; small doors marked *c* and *f* lead to their parapets.

The great Tower on the level of the corbel table has three entrances, one from the Nave roof, a second from that of the North Transept, and a third from the South Transept, the latter being generally used as the most easy of access

¹ Previous to the erection of the North window the passage across was the same as that of the South Transept above the clock (*see Plate 50*).

² The Triforium of the West side is upon the same level as the Clere-story of the East side.

from its position with regard to the Vergers' Vestry in the Aisle. A fourth doorway in the Tower East wall is to the Choir roof, and in all cases (except the Nine Altars) small doors lead from the roofs to the parapets. The communication with the upper portion of the Tower is by a small staircase in the South-west angle, through a doorway from the South Transept roof. The first opening in this staircase is to a passage round the Tower at the base of the lantern window (*b*, *Plate 15*). The second is a little below the line *c*, which indicates the bell-ringers' floor.¹ Passing from this floor up a ladder, seen in elevation in the Plate, a door (*n*) in the North wall leads to a parapet round the Tower, known as the bell-ringers' gallery, which terminates the lower stage of the Tower. From the interior another ladder ascends to the belfry floor (*f*), the highest internal point of communication. From the level of the bell-ringers' floor the staircase continues, with sundry odd twists, to the flat lead roof at the summit of the Tower.

3. The Staircases of the Nine Altars. The first opening is to the Triforium above the arcade. Here the passage is complete round the South, East, and North sides of the Chapel from one staircase to the other.² The second opening, in the South staircase, is to the Clere-story along the South and East sides of the Chapel, passing by the base of the great circular window. The view from this point along the Church is exceedingly grand, and undoubtedly its finest internal picture. Access to the parapet at the exterior of this window is through a glazed door in the lower compartment. In the South-East pinnacle a staircase (*i*, *Plate 18*) led to the parapet of the East end, but this was walled up and filled with rubbish during the *improvements* of 1795. The only way of getting to this parapet now is along that of the Choir, down by the South-West pinnacle to the parapet (*s*) at the South end of the Chapel (one foot deep and twenty inches wide), and then to climb over the parapet against the South-East pinnacle: this inconvenience and danger (for a slip would be death) has to be encountered, because a most useful and safe means of communication was unnecessarily blocked up. This staircase continues above the parapet to

¹ Over the centre of each window (*d*) is a hole through which a rope is passed, for the purpose of suspending a man in a basket, when any repairs are needed to the windows.

² A modern wall blocks up the communication with the North end.

the commencement of the pinnacle, and proves that its original termination was to have been a turret.

A passage at the top of the great North staircase leads to a square-headed opening shewn in the Western Triforium, Plate 18, and at *u* in the Plan above it. From the level of the Clere-story small staircases (*Plate 18, g*) communicate with that of the Western side and to the Eastern compartment of the Choir. The South staircase terminates at this point, but the Northern one has two more doorways, one to the parapet of the Chapel and North side of the Choir, and another to the arcade over the great window in the North end. There is another entrance to this arcade through a small doorway (*u, Plate 18*) from the roof, which is common to that of the Choir.

The Choir Clere-story, excepting its compartments just mentioned, is the only portion without a passage. It had one, but this was built up to give solidity to the wall when the groining was constructed. The Norman communication with the parapets of the Choir Triforia was by staircases partly in the pier of the Eastern internal flying buttress and partly in the thickness of the wall, but these were destroyed when the Nine Altars was erected.

The ancient builders often finished with as much care the unseen as well as the visible portions; and we have instances of this in the entrances to the staircases under notice. One of these represented in Plate 69 has all the beauty of execution, which characterises the other parts of this Chapel; but unfortunately, from mere exposure to the atmosphere owing to the small loop-hole windows of the staircases having been left unglazed for many years, the detail is considerably decayed. So perishable indeed is the stone, that from the same cause some of the steps have absolutely disappeared, and others have nearly crumbled away. These various staircases are remarkable instances of the different modes adopted by the Norman and later architects, for the former kept the exterior regular by erecting them within the block of the plan, and the latter rendered the interior uniform by erecting them without, thus answering the double purpose of staircase and buttress. The blocks of the Norman staircases render the design of the interior irregular; thus the great windows in the Transept are not central in position, and the groin, which terminates on the angle of the staircase, has an unpleasant effect (*Plates 49 and 50.*)

WINDOWS.

All the great windows at the ends of the Nave and Transept, of Norman construction, were removed at a very early period, and larger ones, with tracery peculiar to their dates, substituted for the purpose of gaining light. This was the case, with all the windows in the Aisles of the Choir, and where the Norman windows were not enlarged, mullions and tracery were subsequently introduced, for they were all too wide for single lights, excepting the narrow Clere-story windows of the East side of the Transept; but as all these are represented in the various elevations, we shall merely make some observations on the principal specimens.

The windows of the South Aisle of the Choir were inserted by Prior Forcer,¹ 1341-1374, and those in the South Aisle of the Nave by Prior Wessington, 1416-1446. The windows of the Nine Altars were all single lights until Prior Wessington's time, when they were filled with tracery and painted glass. The tracery in those of the South end was restored in the year 1827, and removed from those of the East end in 1795. It seems to have been the intention of the builders to have had a window in the West wall near the North and South ends, for their arches are seen internally (*p*, *Plate* 18) and the Southern window is also seen upon the exterior.

The great windows first spoken of are three in number, viz. :—

1. That at the West end of the Nave, built by Prior Forcer (1341-1374) (*see Plate* 12). A portion of the tracery was restored about twenty years back. Its ancient painted glass, almost entirely gone, "pictured" the genealogy of Jesse, the father of David, and terminated in the upper quatrefoil with the Virgin and our Saviour in her arms.

2. The window of the North Transept (*Plate* 6), called the window of the four Doctors from its stained glass containing figures of Saints Augustine, Ambrose, Gregory, and Jerome. It was originally built by Prior Forcer, and entirely reconstructed after the original by Prior Castell, 1494-1519. Externally, the length of its mullions appears excessive; but internally this is not the case, as they are broken by the transom or walk to the Triforium, which is not seen on the exterior. The small window in the aisle is also the work of Prior Forcer, and its design is a portion of the larger one.

¹ These, with the whole face of the South Aisle, were restored during 1842.

3. The perpendicular window of the South Transept (*Plates 9 and 50*), was called the Te Deum window, from that portion of the service having been written in large characters on the glass between the mullions. This has unfortunately entirely disappeared, but all the ancient painted glass of the tracery remains. Its date is about 1450.

The most important window, both in point of interest and size, is the early decorated specimen, within an equilateral pointed arch at the North end of the Nine Altars, called Joseph's window, from the fact of the Patriarch's history having formed the subjects of its painted glass, some small fragments of which are still left in the upper part. The beauty of its tracery is only equalled by its simplicity, for it consists of nothing but a series of triangles and circles, whose dimensions are all geometrically fixed. It is perfectly unique in the repetition internally of the great ribs (or triangles) of the tracery supported on clustered columns, the latter being connected with the mullions by through-stones at five different places, which add materially to the strength of the whole. There is an iron bar, acting as a tie, running through this internal tracery, and resting upon the capitals (*see Plate 65*). This appears to be original, for there is nothing in the shape of a tie plate on the exterior, as is the case with the modern iron rods inserted across the Choir of Carlisle Cathedral.

There is yet another important window, but now only so from its size and commanding position. This is the circular one at the East end of the Nine Altars and coeval with the erection of that portion of the Cathedral (*see Plate 21*). It was exceedingly interesting, both as regards its architecture and painted glass, which was given by Richard Pickering, Rector of Hemingsburgh, 1409-1413, at a cost of £14.; the first was taken out and very badly reinstated in 1795, and the stained glass taken down as a matter of course with it, lay in baskets about the floor for a considerable time. After much of it had been broken and more taken away, the remainder was, with the addition of numerous pieces of modern red, green, blue, and yellow, fitted into the window by a jumbling process known only to the artist (?) employed. In fact, it looks like the multitudinous variegation produced by a large Kaleidoscope.

THE GALILEE.

St. Cuthbert, from some cause now of no importance, had a great dislike to women, and ordered that none should be admitted into his Church at Lindisfarne, which system was afterwards carried out at Durham. It is even said that they were not allowed to go beyond a certain distance into the church-yard. But then, as now, ladies were curious, and one of the bridesmaids of Queen Maud of Scotland (about 1130) putting on a Monk's dress, entered the Church in defiance of the Saint; upon this St. Cuthbert "spoke out" from the tomb to the Sacrist, and commanded him to "lose no time in driving out the wench," which was accordingly done; and other attempts made by the ladies, who, to enter the Cathedral, absolutely "put on mens' attire," were all frustrated by the wariness of the Saint¹ consequent upon his hate to the sex.

Bishop Pudsey was a more polite man, and in compassion to the now acknowledged better half of society, began a Chapel at the East end especially for their use, and brought several pillars of marble from beyond the sea to adorn it, but the Saint would not sleep under the impression that they were coming so near him, and consequently shook the place about their ears, or possibly they could not get a good foundation for the new building; however it would not stand, and accordingly the Bishop determined to try the effect of a Chapel at the West end, and to one of these causes we owe the erection of the beautiful and unique Chapel known as the Galilee² (1154-1197).

Its style is an exceedingly interesting specimen of very late Norman, bordering upon early English, and yet it is unlike either style, for in the repetition of the arches and their masterly decoration there is something which almost leads us to believe we are in a Moorish building.

Externally it was very different from what it now is: instead of the great clumsy buttresses at the West end, it was richly decorated with arcades and in-

¹ What would Cuthbert say if he could see the Choir of his Church fitted up with pews for the ladies, and above all to the pew encroaching on the Bishop's throne?

² The only reason given by the writers on Durham for the name is, "because of the transition thereof being once begun and afterwards removed."—Sanderson, p. 45. There is a building called the Galilee, at the West end of Ely Cathedral, but it is merely a vestibule to the Nave. Bentham, in his work on the Cathedral, thinks that the name is a corruption of gallery, from the circumstance of the chapel having communicated by a gallery with the conventual buildings.

terlaced¹ work, divided into compartments by flat buttresses. The mode of lighting the Chapel was also entirely different; for, though there may have been a window facing the West in each compartment, the principal light was from eight windows above the arches of the North and South compartments.²

At a later period the eight windows were blocked up, and early English walls and windows built at the North and South sides and at the West end, the lower portion of the Norman wall and doorway on the North side alone remaining. After this the Chapel remained unaltered until Cardinal Langley's time (1406-1437). He heightened all the walls, and added so much weight upon the arches, that the ponderous buttresses at the West end became necessary; then followed the present roof and the three perpendicular windows at the West end. Under the archway of the great door he built an altar and tomb, within which he was afterwards interred, and lastly, fearing that the two detached columns of marble would not bear the additional weight, he added two more of stone, making each a pier with four shafts, and thus completely destroying the beautiful effect of lightness, the great characteristic of the original design. All these alterations, as appears from the accounts preserved in the Dean and Chapter records, amounted to £499. 6s. 7d. Langley also placed (by permission from the Pope) a font at the West end of the South Aisle for the baptism of children whose parents were under sentence of excommunication. It has been justly said to be a "suitable accompaniment to the seat of consistorial judgment hard by, whence the thunders of ecclesiastical law issued almost weekly, and from which, in criminal cases, there was no appeal."³

In his repairs, Bishop Langley exhibited a most extraordinary respect for the architecture of an earlier period, for instead of destroying the Norman arcade, which was necessarily removed by opening the doorways from the Aisles, it was preserved to fill up the great West door. Besides this, he actually made the square headed hood-moulding inclosing the spandrels of his low pointed doors, of the Norman character; and all that denotes his alteration to the central door is the four octagonal brackets with shields, in the string above the arcade, and the small door to his Altar. These points are illustrated in Plate 38, the parts altered being tinted.

¹ Considerable remains of these may still be seen (*see Plate 12*).

² One of these is shewn in Plate 36.

³ Raine's Guide, p. 84.

The Chapel consists of five compartments or aisles, and all have distinct roofs, that of the central compartment being the highest. From North to South it is divided into four compartments by early English columns, supporting Norman arches,¹ and ornamented by three distinct rows of zig-zag, divided by equilateral pointed ribs, so that the arch as well as the columns betrays the date.

There is nothing extraordinary in circular arches surmounting columns of the later style, being merely a mixture of styles in a state of transition. Thus in the Western Towers, the first arcade above the Clere-story of the Nave is pointed, and the second circular; the third is pointed, and the fourth under the battlements circular, and the whole is surmounted by a Norman corbel table. Plate 34 is the ground plan of the Chapel. A. the great door walled up by Bishop Langley, and B. C. two doors opened by him. D. the North entrance blocked up in the first alterations, when a plain early-decorated door was inserted at E. This has recently been closed, and the original door again opened. F. an early pointed window walled up. G. a small apartment or vestry between the buttresses, lighted by two small windows overlooking the river. H. an arched recess cut into the Norman wall. I. a vaulted recess open to the Chapel; the arch of this (which bears the weight of the central window), is remarkable for its depression, being 10 feet 8 inches wide and rising only 13½ inches. Against it, in the central aisle, was an iron pulpit where, previous to the Reformation, a Monk preached every Sunday, at one o'clock, to the female congregation. K. a stone seat against the South, West, and North walls. L. Bishop Langley's tomb. Within the archway of the door he founded a Chantry and Altar to the Virgin for the good of his soul. Part of the wooden frame work of this remains, with fragments of inscriptions or sentences of adoration to our Lady in gilt letters. M. a plain tomb, said to contain the remains of the Venerable Bede, to whom was dedicated an Altar in the recess of the West wall, marked O. This, with a gorgeous Shrine over the tomb, was taken away at the Reformation. N. is the site of an Altar dedicated to "our Lady of Pity." In this recess are some remarkably well preserved specimens of ancient painting, which have been illustrated by the Society of Antiquaries of London. The front wall is filled with drapery, and in the sides are two figures said to represent Richard the First

¹ All the arches and their mouldings were coloured red and white, and much of it still remains.

and Pudsey. The soffit of the arch is ornamented with foliage of early English character, much later than the figures, and displays considerable advance in the art. O. a small stone box, open at the top. It formerly had an iron grating or door in front, and was probably intended for the exhibition of relics.

Plate 35 has the detail of various parts. A. is the plan of the columns against the West wall (shewn at B.) in their original state. C. is the plan repeated, with one of Langley's columns at D. One of the old capitals, with Langley's attached to it, is shewn at K. It is very questionable whether the later columns support the building in the slightest degree, being merely fitted against the old ones. At E. are the base mouldings, and F. those of the capital. G. the zig-zag in front of the arches, and H. the label and mouldings of the arch. These ornaments divide the wall into five equal parts of $6\frac{1}{2}$ inches each, two of which are the ribs and three the zig-zag ornaments.

The Consistory Court of Durham was held upon Bishop Langley's tomb until the Reformation, and the following black letter inscription over the door relates to it :—" *Judicium Jehovae est. Domine Deus da servo tuo cor intelligens ut judicet populu' tuu' et discernat inter bonu' et malum.*" The Court was afterwards in the South Aisle of the Chapel, and the North Aisle was walled off as a depository for judicial documents. In 1796 it was removed to the North Transept, when the Galilee was, under the advice of James Wyatt, doomed to destruction, and the lead actually stripped off; but the work was stopped by the opportune arrival of Dean Cornwallis. Mr. Wyatt's idea was to remove the Chapel entirely, and restore the West entrance, with a carriage drive past it. However we might, as antiquaries, regret its removal, he was undoubtedly right as an architect and artist, for the chapel is an excrescence upon the original composition, and entirely destroys the grand effect of the West front, a near view of which cannot possibly be obtained. Besides, we know perfectly well, that it would not have existed but for the caprice of St. Cuthbert.¹

¹ See page 31.

THE NINE ALTARS.

The Chapel of the Nine Altars¹ had its origin in the threatened fall of the semicircular end of the Choir. We have affixed a supposed plan of this in Plate 5, in juxtaposition with the plan of its present state. It is upon record that the Choir and Aisles each had semicircular terminations, but with this we disagree, believing that, for constructive reasons alone, it was similar to our representation ; for the massive walls and buttresses of the Aisles were as essential to the East end as to the other parts of the Church.

With respect to our adopted plan, the pier West of the Altar Screen is restored to its original form, and columns added to the East, the same as those to the West of the pier. The position of these columns is singular, for a line cutting through their centres passes the centre of St. Cuthbert's grave. The semicircle of the Aisles from this point extends to the present Eastern wall, as may be seen by the connection of the plans. If this be correct, the end was a semicircle extending exactly to the walls of the Nine Altars, and its centre was the body of the Saint. Independently of construction, our ideas upon this plan are strengthened, from the fact that without the Aisles there would have been no passage Eastward of the high Altar for processions, a point which in Durham would hardly be omitted, when it is considered that the shrine of St. Cuthbert was the most venerated portion of the Cathedral.

In consequence of the extensive and increasing fractures in the circular end, Prior Melsonby, 1235 (having the Chapel in contemplation), obtained an indulgence from the Bishop of Ely, remitting thirty days of penance to all who should aid in its erection by gifts or otherwise. After alluding to the incorruptibility of St. Cuthbert, it says,—“above his sacred sepulchre devout men of old erected a vaulted roof of stone, which at the present day is so full of fissures and cracks, that its fall seems to be approaching. Seeing, therefore, our Venerable Brother R. Lord Bishop of Durham, wishing to obviate so manifest a danger, is disposed by the aid of God to erect a new building at the Eastern end of the Church aforesaid, we exhort and admonish one and all of you that ye be willing” out of your goods, “tender heartedly to give the assistance of your charity,” &c.²

¹ Its name arose from an Altar having been placed under each of the nine windows on the East side.

² In order to gain funds for this and for groining the Choir and Nave, Prior Melsonby issued a manifesto enumerating indulgences amounting to four hundred and thirty days remission of penance.

From this time the Chapel proceeded until its completion without any material alteration in the design, the introduction of the great North window being the only change.¹ In the ground plan (*Plate 4*), the early English addition to the Cathedral is tinted darker than the rest. It included the Eastern part of the Choir, a portion of the connecting Norman pier having been cut away and re-decorated in the later style. The whole of the present vaulting of the Choir is of this period, for it appears that it was vaulted by the Norman builders, as the shape of their groins is still visible against the walls.

The Chapel is divided into seven compartments, the central with three windows being of the same width as the Choir. The side compartments are divided by stone shafts with columns of Frosterley marble (County of Durham) connected with the piers by bands. The plans of these piers are in *Plate 60*, E. being those of the central compartment, and D. the smaller piers of the side ones.

This Chapel presents many architectural singularities, and some are perfectly unaccountable, betraying the most complete contempt for uniformity of design. And yet what can exceed the effect of the whole, or the beauty of design and execution of its various members? The principal peculiarity is in the groining,² which arises thus:—In the East wall (North and South of the centre) are three equal, and in the West three unequal, compartments; the first of the latter, against the end walls, is equal to those of the East side, but the third occupying the width of the Choir Aisles deprives the intermediate one of its fair proportion. To get rid of this irregularity in the groining, diagonal ribs were built over both compartments, and an interpenetrating arch across the unequal portion (*see Plate 19*). By this arrangement the unsightly effect which must have resulted from the twisted groins, indicated at *w*, *Plate 18*, was avoided. Another curious effect is produced by the dissimilarity of the internal window arches at the South end, owing to the inequality of the jambs.³ Those between the central buttress and internal columns are at considerable and unequal angles from the South wall, while those against the corner buttresses are at right angles with it, and thus result the glaring irregularities represented in *Plates 69 and 67*.

¹ This was evidently an afterthought, as appears by the commencement of a buttress on the exterior, similar to that of the South end.

² The plan is figured in *Plate 18*.

³ See the plan of the Triforium, with measurements, in *Plate 17*.

THE CENTRAL TOWER.

Of this there is not any account as it was left by the Norman architects, and the history of the upper portion is somewhat confused. The generally received account states that the new work, called the lantern, or lower stage, was built by Bishop Farnham (1241-1257), and that the belfry above was the work of Prior Derlyngton (1258-1274); that on the night preceding Corpus Christi day, 1429, it was struck by lightning, set on fire, and damaged to the cost of £233. 6s. 8d. In 1456 it was in a state of great decay, and repairs were completed in 1474, as a letter by the Prior of that date mentions "the re-edification of our steeple begun but not finished in default of goods, as God knoweth."¹ There is evidently something wrong in this statement, for the whole, including the corbel table (*see Plate 47*) is undoubtedly the work of one date, and that too after 1429.

Our idea is, that the account of 1241-1257 relates to the upper portion of the Western Towers, whose architecture is of the period referred to; that the addition of the belfry, 1258, may have been to the "Galiley steeple" or North-Western Tower, which had four great bells, "never rung but at principal feasts;" or it may have been to the Norman Central Tower, where "hung three fine bells," rung for the ordinary services of the Church; that the low Norman Tower remained undisturbed until the fire of 1429, when it was repaired; and finally, that if the description previous to this date relates to a central Tower, it was not the present one, for the whole is of the perpendicular style, which did not exist until after 1400, and from the string course at the base of the internal panelling, we believe it was the work of Prior Bell² (1464-1478). There would have been some show of reason for the pretended early date of the Tower, had the perpendicular panelling been a casing, but there is ample proof of its date in the four-centred arch of the passage at the base of the great windows.

As regards the Western Towers, it is said that they were both surmounted by spires covered with lead. Browne Willis says they were removed about 1657. The South Tower has the angular springing arches of a spire, but the North

¹ A ring of bells, intended for the new belfry, was this year lost at sea.

² He was afterwards Bishop of Carlisle. A *bell* is amongst the ornaments of this string course, and another ornament is a mermaid, which is very similar to one sculptured on the stalls of Carlisle Cathedral, executed during Bishop Bell's time (*see Billings's Carlisle Cathedral*, Plate 35).

Tower appears never to have had them. The Western Triforium and the Clerestory compartments of the Nave, which were formerly open to the Western Towers, have been walled up, so that nothing of them can be seen from the interior of the Nave. What a beautiful effect might be gained by opening these, and placing stained glass in the windows of the Towers. Dean Whittingham (1563-79) was about to have the Galilee bells destroyed, when Thomas Spark, first prebend of the third stall, and the Bishop's suffragan, at his own expense, caused three to be taken down and removed to the great Tower, and with those already there, "he made a fine set of chimes." In Dean Hunt's time (1620-1638) the bells were recast and hung in 1632 by Thomas Bartlet, and cost £128. 12s. 7d. In 1693 they were again recast by Ch. Hodgson, a Londoner, who made the present "eight melodious bells."

During the repairs of 1795, which have elsewhere been mentioned as so fatal to the external decorations of the Cathedral, a most important alteration, or rather addition, was contemplated by James Wyatt. It was, in fact, no less than a design for a lofty spire upon the Central Tower. This idea has been ridiculed—first, because a spire would not be in good taste or harmony with the general design, and secondly, that the weight of one would bring the whole to the ground. In answer to the former objection, a spire was decidedly intended by the original builders, or why were the angular arches placed at the top of the Tower? (*see Plate 15*). As to the second objection, we cannot suppose that the Tower, whose piers occupy above six hundred square feet, and whose walls are above five feet thick at the summit, would not support a spire; but as example is better than precept, it is considerably stronger than the celebrated Tower at Salisbury, which has borne a spire two hundred feet high for several centuries.

The Tower is not square, being from East to West internally (at the Corbel Table) 34 feet $0\frac{1}{2}$ inch, and 33 feet from North to South, nor are any of the walks of the table equal in width, for the North is $31\frac{3}{4}$ inches, the South $24\frac{1}{2}$, the East 27, and the West 30 inches. In the section¹ (*Plate 15*) are a series of letters of reference to the height of the various portions, as follows:—

¹ In some of our plates the upper stage of the Central Tower is left out on account of its height not permitting the introduction into the oblong plates.

				Feet.	Inches.
A.	From the floor to the corbel table	...	...	77	0
B.	To the commencement of the panelling	...	...	6	0
C.	To the walk at the base of the great windows	...	...	19	7½
D.	To the capitals at the spring of the groining	...	...	22	4½
E.	To the opening between the buttresses of the long windows			30	10½
F.	From this to the lower parapet	...	...	8	4½
G.	The lower parapet	...	...	7	0½
H.	From this to the openings of the upper parapet			39	6
J.	The parapet	...	...	5	10½
Total height from the pavement				216	8

The piers are all somewhat sunk, and the Triforium columns and arches against it have in consequence been put out of shape. One of the shafts is restored with wood, and a base on the South side of the Nave, to mark the restoration, has its base carved with early-decorated mouldings. The sinking of the piers is about four inches more on the North than the South side, but the walls are made level by unequal courses; thus from the walk to the panelling on the North side it is six feet four inches, and to the South side only six feet at the commencement of the panelling above the corbel table.

THE CHOIR.

The design of the present stalls is attributed to James Clement, architect, of Durham, who died in 1690. Their style is debased Gothic, with a strong infusion of Italian detail; and, though good in point of general effect, will not bear the most casual examination with old Gothic work. Nothing whatever remains of the ancient furniture of the Choir, which was of the same splendid description as that of the High Altar, elsewhere described, and the ancient stalls were unfortunately destroyed by the Scotch prisoners taken at the battle of Dunbar, who, to the number of four or five thousand, were confined in the Cathedral, "and miserably defaced the Church."

There were anciently "three pair of organs" in the Choir, and another pair attached to Jesus' Altar at the East end of the Nave. "The grandest," over

the Choir door, was opened and played only upon principal feasts. The second, called the "Cryers," on the North side, was played when the four "Doctors of the Church were read, viz., Augustine, Ambrose, Gregory, and Jerome," and the third on the South side was for the daily services. It does not appear when these organs disappeared, but it was most probably with the stalls. The organ now in the Cathedral was built by Father Schmidt in 1684-5, and as left by him had 1068 pipes. For its construction he received £700. and the materials of the old organ or organs. Besides this cost, £50. was paid for painting and gilding the pipes.

It was repaired generally, and considerably added to, in 1823, by the celebrated organ builder, England, who added a double diapason and pedals, together with 550 pipes, making the total 1618. As regards size and power, it cannot of course be compared with many organs of the present age; but it has ample power to fill the Cathedral, and the diapasons are remarkable for a fullness and mellowness of tone not easily to be equalled, and which strongly remind us of the celebrated, though smaller, organ of the Temple Church, erected by the same Schmidt. Both specimens bring to our recollection the time when the quality, not the quantity of sound produced, was necessarily considered to constitute good music, and when the organ was made somewhat subservient to the size of the building. The great case is 18 ft. 6 in. wide, 4 ft. 6 in. deep, and 32 ft. high, and that of the Choir organ 9 ft. wide and 3 ft. deep.

In Plate 4 is the plan of the Choir. M. is the entrance under the organ, and on the North side of this passage are the stairs (*s*) leading to it. There are forty-four principal stalls, and thirty-six smaller ones below them. In front of the latter are a range of seats. *p.* is the Litany desk, and *q.* and *r.* desks for the singing boys, immediately behind which, in the minor stalls, are the choristers' places. T. is the Pulpit, hexagonal in form, and probably of Italian design. It is against the Eastern circular column on the North side of the Choir. Its sides are three feet in width, and the lower portion (which covers the internal staircase) is remarkable for the beauty of the inlaid, or rather etched, figures of the Evangelists and other Apostles upon its panels. The Pulpit was originally intended to have been insulated, for the sixth side, which is hidden by the column, has a figure on the panel.

THE CLOCK.

The ancient Clock was at the back of Jesus' Altar, under the great Tower.

The present one (*Plate 50*) was erected in 1632, the charge being "for the new clock and dyall, £18. 9s. 6d." Although it has an incongruous mixture of detail, the whole is remarkably picturesque. Its lantern, supported by four arched ribs, is evidently an imitation of the spire of St. Nicholas, at Newcastle-on-Tyne. A bell is suspended at the junction of these ribs, but the striking mechanism has been removed. On the door panels, beneath the clock, was a picture of the interior of the Cathedral; but some years back this was obliterated by coats of paint. Between the front pinnacles is a panel containing three dials, one indicating the month, another the day of the month, and the third the moon's age. In the ornamental work above these dials is a large thistle, which is said to have saved the clock from the destruction which befell the stalls in 1650, but another account states that the clock, and probably the font, were removed before the Scotch prisoners were confined in the Cathedral. Both were replaced in 1655. It is to be regretted that the ancient stalls (worth fifty such barbarous specimens as those preserved) were not similarly taken care of. There is another clock, below the Belfry, which strikes the quarters and hours, but it has no dial.

THE BISHOP'S THRONE,

Illustrated by Plates 56, 57, 58, is the work of Thomas Hatfield, who intended it to answer the purposes of a throne and his own tomb. Beneath a large central canopy in the lower division of the screen, is the Bishop's seat, the trifol-headed panelling of its back being seen in *Plate 57*, the view in the South Aisle. *Plate 58* is the lower portion of this view, displaying the monument and general style of its ornament. There was a small altar attached to the tomb, prepared by the Bishop for a monk to say mass for his soul; this was on the left of the tomb (*Plate 57*), where one of the Norman shafts was cut away to make room for it. The whole of its exquisitely chiselled ornament has been painted and gilt, but the careless manner in which the various coats of white-wash were removed by scraping, has almost obliterated every trace. Like the Altar screen, it was decorated with statues whose pedestals are still left.

The introduction of the pew in front of the throne has damaged both the general effect and detail ; one result on the latter score (to gain head-room) being the destruction of the tracery cusps or inverted angels, similar to those in the aisle. As to the tomb, it is completely hidden by a wooden partition, but there is no reason whatever why this should not be removed, and an open back brought out to the front of the tomb ; and if there must be a partition, why not have one of glass, in order that the alabaster effigy of Hatfield might be seen ? Were this done, and the staircase and parapet properly restored, the throne would be as complete as could be wished ; for where there is so much beautiful form, artificial colouring is quite of secondary importance.

THE ALTAR SCREEN.

As a detached Altar Screen, with its accompanying Sediliæ, this is perhaps the most remarkable in the kingdom, either as regards magnitude or richness of detail. The whole is of Caen stone, and was executed in London during the time of Prior Berrington, at a cost of eight hundred marks (£533. 6s. 8d.), towards which Lord John Neville, of Raby, gave six hundred.¹ It was conveyed by sea as far as Newcastle, and occupied seven masons for a year in erecting (1380). Besides the profusion of architectural ornaments, there were formerly no less than one hundred and seven statues² in the now empty niches, nine of which, in the lower range of canopies, were of life-size.³ These statues were all painted and gilt, and we have no doubt, were as beautiful as the other portions. The Reformation swept the whole away, and, as a matter of course, very much deteriorated from the effect of the Screen, by causing too great a preponderance of long, stringy, perpendicular lines.

¹ His arms are carved in the spandrils of the doorway (*see Plate 1*). Oddly enough the material of the screen has been questioned. Hutchinson says it is of plaster of Paris ; but all of the latter material used acts as cement in fitting it together, the adhesion of the small pinnacles and other ornamental parts being materially assisted by wooden pegs.

² There are two beautiful specimens of the ancient internal statues left in the Clere-story of the Choir, at the junction of the Norman and early English work (*see Plates 54 and 55*).

³ The small statues all had rings in their backs, and were fastened in the screen by hooks, which still remain.

The Screen consists of ten detached piers, ornamented on the West side with angular buttresses, and square ones on the East. Between these, on each side, are four small niches, above which the piers terminate with lofty pinnacles. The basement (otherwise solid) has two doorways to St. Cuthbert's shrine, in the second space from each end. Above is a series of open niches, five principal (octagonal) and four smaller (hexagonal).¹ Above these niches is a second series, the five principal being open as before for statues, but the minor ones have all the piers, being mere ornamental canopies, terminated with pinnacles. Surmounting the second series of open niches is another range with the piers complete, and lofty pinnacles terminating the elevation.

The plates illustrating the Screen and Sedilliae are nine in number ; of these Plate 55 is the general view, Plates 32 and 32 are half-elevations of the East and West fronts, and Plate 31 has the mouldings and other detail, with letters of reference to corresponding ones on the elevations. Plate 30 is the Plan of half the Screen on three different stages, marked A. B. and C. on plate 33—Plate 29 is the canopy of the central niche, whose finials and other ornaments are much mutilated, giving, in fact, a very good idea of the state of the whole. The two square buttresses at the angles appear to have been pedestals for small figures. Plate 1 is the West side of one of the doorways, and Plate 28 represents the lower portion of the East side of the Screen.

The Sedilliae, on the South side, marked 15 and 16 on Plate 4, are illustrated in Plate 61, those on the North being their exact counterpart. These are even more mutilated than the Screen, all the cusps of the tracery above the seats having disappeared, as is the case with the small buttress pinnacles ; several of the great pinnacles have also shared the same fate, and are restored with wood. With the veneration for our ancient monuments which has lately sprung up, we may hope, ere long, to see all these restored to their original beauty.

The whole of the present furniture of the Altar is of the time of Bishop Cosin (1660-1674), who presented it to the Cathedral.

¹ On the West side, the front pillar of the niches was left out for displaying the statues. The central niche, wider than the others, had a statue of the Virgin, and in those on each side were statues, called "the picture of St. Cuthbert and the picture of St. Oswald, all richly gilt."—*Sander-son*, p. 10.

ST. CUTHBERT'S SHRINE.

The quadrangular space, East of the Altar Screen, bears the name of St. Cuthbert's Shrine, although it is only its site, for the Shrine was destroyed during the Reformation. His life, and the description of the gorgeous Shrine over his grave, besides other matters concerning the Saint and Cathedral, form a quarto volume by the Rev. James Raine, and there are other accounts, both in Sanderson's and Hutchinson's works, which render repetition here unnecessary. When Aldhune's Cathedral was pulled down (1093), a temporary Shrine¹ was erected in the Cloister yard for Cuthbert's body, and above his tomb was a marble figure of the Saint, "finely pictured with painting and gilding." Here the body remained until the consecration of the present Cathedral, in 1104, when, from some doubt having been expressed as to his incorruptibility, the coffins were opened, and, according to the monkish accounts, he was found perfect. It does not appear that he was disturbed during the building of the Nine Altars, although the architecture about the Shrine is of that date. The body was above ground, on a stone bier supported by nine pillars, and remained until 1372, when Lord John Neville had a sumptuous tomb made in London at an expense of £200. After the dissolution of monasteries (1540), the King's visitors came to Durham, and the Shrine, with the whole of its ornaments, was then taken away or totally destroyed. After being again examined and found to be entire (?), the body lay for a time in the great Vestry, and being interred under the site of his Shrine, was covered with a large stone represented in Plate 28.² From this time until the year 1827 the mortal remains of the Saint lay undisturbed; the sacred mausoleum was then invaded by the curious, for the purpose of ascertaining whether the body was still entire. The grave was accordingly opened, and therein was found a perfect skeleton, and by its side a second skull, supposed to be that of King Oswald, the founder of the See of Lindisfarne, 635. There were also found articles of dress, of Saxon workmanship, the stole, maniple, &c., an ivory comb, a small silver altar, and a purse or small linen bag for the

¹ The site of this monument was opposite the parlour door. Dean Horne (1551) demolished every thing relating to it, except the figure, and converted the lead and other materials to his own use. The statue was placed in the East side of the Cloister, but was destroyed by Dean Whittingham (1563-1579), who is accused of a general demolition of monuments and holy water basins, the two principal ones being changed into culinary utensils for salting beef and fish.

² This formerly covered the grave of Richard Heswell, a Monk, whose name is on the under side.

Sacramental elements, all of which were in the coffin at his burial in 1104; and it was proved that the robes had never been in contact with anything but a skeleton. The story of his incorruptibility is therefore considered as a juggle by the monks for lucrative purposes.¹ On the same evening (May 17th), he was re-interred, but the reliques above-named were removed to the Dean and Chapter's Library. From the shrine-keeper's accounts, it is calculated that from 1378 to 1513, the offerings amounted to above £66,000. of our present money. In the latter part of this period they dwindled considerably, until, in 1513, the box was found empty, and at last the Shrine became unprofitable and even expensive. The Reformation opportunely disburdened the Church of this charge, and at the same time of the gold and silver images, together with the jewels which adorned the Shrine. According to Sanderson, the King's visitors "found many valuable and goodly jewels, especially one which, by the estimate of their skilful lapidaries, was of value sufficient to redeem a Prince." In addition to the doorways in the Altar Screen, are two others between it and the Eastern piers of the Choir (11 & 12, *Pl.* 4). These were entrances to the Shrine from the aisles. Eastward of the piers, the Shrine is surmounted by a wood Screen of revived Italian design, said to have been erected in the reign of Queen Mary.

Portions of the pavement in the Shrine, immediately in contact with Cuthbert's grave-stone, are square with it, but on both sides, near the Eastern piers, it assumes a circular arrangement, as if it belonged to the original Eastern termination, which undoubtedly was not the case. It is most probable that when the Shrine was defaced by the King's visitors, the pavement was repaired in the present heterogeneous manner. On each side of the grave-stone are deep indentations in the pavement, said to have been produced by the kneeling of devotees, and this, indeed, may have been their origin; but the footsteps of the antiquary and the curious, as they have stood in contemplation of the holy depository, have doubtless had a goodly share in causing their present depth.

¹ In spite of all that is proved, the Roman Catholics persist in saying that it was not St. Cuthbert who was found, and that if they were allowed to remove the *incorruptible* body, the three persons, in whose custody it is said the secret of his resting-place is vested, will at once point out the position.

ALTARS AND SHRINES.

With regard to this portion of the ancient decorations, we can now trace the localities of no less than thirty Altars in various parts of the Cathedral, and it is said that their number amounted to forty. So numerous were they, that the North Aisle of the Nave was the only portion of the Church not blocked up. Independently of these, there were porches or lodgings, actually within the Church, for various persons connected with the services. Four men were appointed to ring the great Tower bells "at midnight and at such times of the day as the Monks went to serve God; two of the said men belonged to the Revestry, and kept the copes, the vestments, and five pair of silver censers, with the other ornaments pertaining to the High Altar, and lay in a chamber over the West end of the Revestry: the other two men lay in a chamber in the North alley, over against the Sacrist's Exchequer: they swept and kept the Church clean," &c.—*Sanderson*, p. 25. Again, p. 43, "Also on the back part, behind Nevill's Altar, to the midst of the pillar behind the Church door (the South Aisle of the Nave), in compass from pillar to pillar, there was a chamber where one that kept the Church and rung the bells at midnight lodged."

Added to the splendour of the Altars themselves, there was so great a number of cressets¹ and lamps, candlesticks of silver, altar plate, gorgeous dresses, banners, books, statues, pictures, and such a profusion of reliques, griffins' eggs, and bones of the Innocents, as perhaps no Church in Christendom could boast of. The Reformation spared none of these, and the architecture of the High Altar, some brackets for statues, with a few dresses, and books, is the catalogue of all that remains. Sanderson's work has descriptions of all the Shrines and Altars, and we refer to it those who wish to examine the subject more in detail, contenting ourselves with a mere list; our object being rather the illustration of the building as it exists, than its ancient and obsolete furniture.²

¹ After describing the great circular window of the Nine Altars, Sanderson's account continues—"and in the said window there was a frame of iron, whereon stood nine cressets of earthen metal, filled with tallow, which every night were lighted to give light to the Nine Altars and St. Cuthbert's Feretory, and over all the Church besides, and burned till day-break."—p. 5.

² "There were at every Altar two chalices and silver crewets appertaining to it, both with albs and vestments for principal feasts, and also for all other days beside. Every altar had its double furniture for adorning all parts of the altar, serving both for holidays and principal feasts."—*Sanderson*, p. 95.

1. Altar in the centre of the Nine Altars to St. Cuthbert and Bede.
2. St. Oswald and St. Lawrence ; 3. St. Thomas of Canterbury and St. Catherine ;
4. St. John the Baptist and St. Margaret ; 5. St. Andrew and St. Mary Magdalene. These were to the South of Cuthbert's Altar.
6. St. Martin and St. Edmund ; 7. St. Peter and St. Paul ; 8. St. Aidanus and St. Helene ; 9. The Archangel St. Michael. These were North of Cuthbert's Altar.¹
10. Altar attached to St. Cuthbert's Shrine ; 11. The High Altar.
12. At the Eastern end of the North Aisle of the Choir, in a porch called the Anchorage.
13. In the North Aisle of the Choir, first called St. Blaise's Altar, but afterwards Skirlaw's, from that Bishop being buried before it.
14. Adjoining Bishop Hatfield's Tomb, in the South Aisle of the Choir.
15. In the Revestry or Chapel in the angle of the Choir and South Transept. This was used by the Bishop's suffragan, who at stated periods conferred holy orders.
- 16, 17, 18. St. Nicholas, St. Gregory, and St. Benedict, in the North Transept Aisle.
19. Our Lady of Houghwell ; 20. Our Lady of Bolton ; 21. St. Fides and St. Thomas the Apostle, in the Aisle of the South Transept. The last six altars had statues of their Saints on brackets against the columns fronting them, which brackets still remain.
22. Jesus' Altar, at the East end of the Nave ; 23. St. John's Altar, in the Nave.
24. Our Lady of Pity ; 25. The Virgin ; 26. St. Bede's Altar : in the Galilee.
27. St. Saviour's Altar, "at going into the Galilee under the belfry."
28. The Neville Altar in the South Aisle of the Nave.
29. Our Lady of "Pittie," in the North Aisle of the Nave, at the West end.
30. In the West end of the "South Alley, with a rood representing Christ's Passion."

Some idea of their gorgeous appendages may be gleaned from the following list of articles belonging to the High Altar, from Sanderson's work :—

"Over the altar hung a sumptuous canopy, for the sacrament to hang within, whereon stood a pelican of silver gilt, giving her blood to her young, in token that Christ gave his blood for the sins of the world, and the pix wherein the sacrament was hung was of gold ; and the white cloth that hung over it was embroidered with gold and red silk, and four great round knobs of gold, with tassels of gold and red silk hung at them ; and the crook within the cloth that the pix hung upon was of gold. Also the gospeller carried a marvellous book, which had on the covering the picture of our Saviour, all of silver : which book did serve for the pax in the mass. And there were two chalices, one of gold, the other of silver gilt, and the foot of it full of precious stones : likewise two great basins of silver, one for principal days, gilt, a great large one ; and two crewets of silver, containing a quart a-piece, and two lesser crewets for every day, of silver : one pair of silver censers

¹ The stained glass in each window related to the Saints to whom the Altar below was dedicated.

for every day, and two pair of silver censers for every double feast, gilt; two pair of silver censers, parcel gilt, for every day; with two ships of silver, gilt, for principal days, and two of silver for every day, to carry frankincense in; and two silver candlesticks, double gilt, for principal days, and two others for other days; with goodly rich and sumptuous furniture for every festival day of changeable suits. The vestments were set round with pearls and other jewels and ornaments. There were two crosses to be borne on principal days for procession, one of gold, and the staff of silver, very curiously wrought, and gilt: the other of silver, gilt, and the staff of *wood*, gilt. And a cross of crystal for ordinary use. There was borne before the cross on principal days a holy-water font of silver, finely engraved and gilt. At the North end of the High Altar, was a lettern of brass, with a great pelican, and her wings spread abroad, whereon lay the book in which they sung the Epistle and Gospel; it was thought to be the finest lettern in this country. Before the Altar within the Quire were three silver basins hanging in chains of silver. These had latten basins, having pricks for great waxen candles to stand on, which burned day and night. There was also another silver basin, hanging in silver chains before the Sacrament of the High Altar, which was only lighted in the time of mass. In the North side of the Quire is an almery in the wall, to lay any thing in pertaining to the Altar, and another on the South side in the wall, to set the chalices, basins, and the crewets in" (*see Plate 4, Nos. 19 and 20.*)

THE ABBEY BUILDINGS.

Of these Durham has perhaps a greater portion left than any monastic establishment in this country, and enough remains to render Durham Abbey exceedingly interesting to the antiquary. We will now take the different parts represented on Plate 5, in succession of date, the first being the

CHAPTER HOUSE,

Which was in 1799 voted to be too large, and doomed to destruction for no other purpose than to make "a comfortable room." Accordingly a man was suspended by tackle above the groining, and knocked out the key stones, when the whole fell, and crushed the paved floor, rich with grave-stones and brasses of the Bishops and Priors.¹ After this the Eastern portion, forty feet in length, was pulled down, and a wall, with common sash windows, built across the re-

¹ Unfortunately, not one of their inscriptions had been copied or preserved in any form.

mainder. The Western door¹ and windows were then blocked up, and a plaster ceiling added. Two doorways cut through the North wall completed the improvement. Nothing whatever remains of the East end but three of the caryatides² or brackets, which carried the ribs of the groining; and even that interesting relic, the stone chair,³ in which all the Bishops, from Carileph to Barrington, had been installed, was not thought worthy of being preserved. Carter asserts on one of his sketches, that this interesting structure was dismantled under the direction of James Wyatt, but this is not the fact, for the demolition was superintended by Morpeth, the Chapter architect.

The Chapter House was built by Bishop Rufus (1133-1143), and the only subsequent additions were some buttresses at the East end, a large perpendicular window (above the doorway) formerly full of stained glass, and tracery, with stained glass in the East windows. It appears that the windows on each side of the doorway were never glazed, but merely fitted with iron bars. According to Carter, its whole length was 77 ft.⁴ The width is 34 ft. 5½ in.; and the height (at the Western arch of the groining, which still remains) is about 45 feet.

The view represented in our engraving (*Plate 52*) is mostly derived from materials still in the room or above the ceiling. In speaking of this Chapter Room as the finest in the kingdom, as some accounts do, it must be qualified as of "the Norman style," for it cannot be compared with the octagonal Room at York, with its magnificent windows, groining, and richly-sculptured arcade. But besides these points of advantage, the internal area of that at York is more than 2750 square feet, and exceeds the one in question by nearly four hundred feet. Between the Chapter House and South Transept is the ancient parlour, where the Monks received the visits of their relations, and where merchants used to vend their wares. Its stone vaulting is a plain semicircular arch, and the North and

¹ In 1830 the internal portion of this beautiful door was uncovered, as well as portions of the arcade which had been previously plastered up.

² These, after having been exposed for several years and much damaged, are preserved in the Shrine (*see Plate 28*, where two are represented). A large quantity of the zig-zag rib work is also preserved in the staircase at the South end of the Nine Altars.

³ Next to this chair and fastened into the wall, was a seat of wood, in which the Prior, and afterwards the Dean sat, at the Bishop's Visitations.

⁴ Carter's sketches bear evidence of hurried execution. For instance, in his Plan of the Cathedral, the transepts are 22 *feet* longer than the actual dimensions. Another inaccuracy is in his plate of the Nave doorway, where the dragons on the capitals (*see Plate 40*) are drawn as geese, sitting tail to tail.

South walls had an interlaced arcade, portions of which still remain. The doorway out of the Transept into this room and that at the N. E. angle of the Chapter Room, are modern. Between the Chapter Room and Deanery are three small rooms, anciently known as the prison for minor offences. The door to these, in the South wall of the former, is now walled up, and the recess used as a plate closet.

The Crypt under the Library (anciently the Refectory), South of the Cloisters, is also of the Norman period, as are the remains of some of the buildings of the Guest Hall, which was the first building seen on entering the Abbey gateway. Next, in point of date, is the early English Crypt of the Deanery Chapel. Excepting this, nearly the whole Deanery is the work of Prior Wessington (1416-1446). Although it has been greatly modernised, much interesting work remains, especially the very beautiful flat ribbed ceiling of the state bed room.

THE DEAN'S KITCHEN

Was erected by Prior Forcer, between 1368 and 1370, and is an octagon 36 ft. 8½ in. in diameter. The roll or account of the expenses of its erection is preserved, and its cost was £180. 17s. 7d. Its singular and unique groining is illustrated by Plate 74, where, for the sake of shewing its form, the vertical vanishing point is used. The frame work consists of eight semicircular ribs, each extending over three sides of the octagon, the space left within their intersection being converted into a lantern, most probably for ventilation, as all the food of the Convent was cooked here. It is lighted by two long windows in the South side, and, excepting the blocking up of its fire place, and the erection of modern fittings, it has not been otherwise altered.

THE DORMITORY

Upon the site of the present one, was destroyed in 1398,¹ when a contract was made with John de Middleton, who built the Crypt. After this another contract was made with Peter Dryng, to complete the Dormitory itself, during the year 1404. This spacious room, when clear of the modern buildings² within it, is 193 feet 7 inches in length ; 38 feet 11 inches wide ; and in height to the roof

¹ The doorway (40, *Plate 3*) was the only portion left. Upon entering this a flight of steps leads up to the floor, and a portion of the groining of the Northern compartment of the Crypt (*see Plate 8*) is considerably lower than the others, to admit of the steps passing over it to the floor level.

² A large portion of the East end of both is occupied by the house belonging to the fifth stall.

31 feet: and the Crypt is of similar length and width, and about 15 feet high to the crown of the vaulting.

Between the windows ranging along the East and West walls (*Plate 3, y*) each Monk had a chamber to himself, the partition "betwixt every chamber being close-wainscotted," and within the ample recess of the window was a desk for his books. Each chamber was about ten feet square, open at the top, and having a wood floor. Of these chambers, sixteen at the South end were appropriated to the novices. The middle passage between the rooms "was paved with tile stones the whole length, and at the North and South ends were a dozen cressets to afford light at rising for the midnight matins."

The Crypt is applied to a variety of purposes, for although originally intended to be entirely open, portions were walled off at a very early period, almost coeval with the building. The first four compartments at the South end are occupied as stables and cellars; the fifth was converted by ancient walls into a passage from the Cloisters to the Infirmary; in each wall is a doorway to the Crypt. The next three are occupied as a wood-house, and the ninth compartment, walled off recently, is the Minor Canons' Vestry,¹ removed hither upon the destruction of the Revestry in 1802. The tenth and eleventh are the singing-school, and have been so for a long period, that is, since the destruction of the Sacrist's rooms at the N.W. angle of the Choir. The twelfth and last, walled off about the erection of the Crypt, is called the Treasury, "where all the treasures were deposited, having a strong door with two locks upon it." It is divided in the centre by an iron grating, and in the middle of it is an iron door. "Within the grate was a square table, covered with green cloth, for telling their money; and here also were kept the best evidences of the house, and the Chapter seal; but afterwards it was altered, their treasure and money being kept in a strong house" over the Abbey gateway.

A little to the South East of the Cathedral, on opposite sides of the river, were the corn and water mills of the Abbey. The former has ceased to be used for its original purpose, and the latter has been converted into a Museum.²

¹ Were these four compartments used as the common house? Sanderson says—"On the right hand at going out of the Cloisters into the Infirmary was the common house." A fire was kept constantly by day in winter for the Monks, who had no other to resort to. Also adjoining it towards the water was a "garden and bowling alley," for the novices to recreate themselves in.

² Supposing that the modern innovations upon the two rooms we have been describing were removed,

THE ABBEY GATEWAY,

Represented in Plate 2, was built between 1494 and 1519, because the Norman gateway had fallen into decay. A large room above the gateway, now divided into offices for the Receiver and Treasurer, was, before the Reformation, a Chapel, dedicated to St. Helene, and attached to it was a lodging room for the priest, who twice a day performed mass for the benefit of the laity.

THE CLOISTERS (*Plates 44 and 45*)

Present nothing extraordinary in an architectural point of view, all the ancient ornaments having disappeared from their walls, under the combined attacks of time and chiselling. As to the windows (restored about sixty years ago) not even their original character was allowed to exist.

Until the present Cloisters were erected, it is supposed that there was merely a temporary covering of wood. Descriptions are left of their state in 1498, from which we gather the following, viz. :—That the North side was glazed, and opposite every compartment of the windows (33 in number) was a pew or carrel, richly carved, and each contained a desk for the use of the monks in their studies. Opposite these, against the Cathedral wall, “stood certain great almeries of wainscot,” containing their books, “as well the old-written Doctors of the Church, as other prophane authors.” The windows on the East side were of painted glass, portraying the “story and miracles of St. Cuthbert,” the whole of which was destroyed by Dean Horne.

On the South side, against the door of the Abbey, was a stone bench, extending to the Fraternity door. Here, every Maunday Thursday, each Monk washed the feet of a boy, and then gave him “thirty-pence in money, seven red herrings, three loaves of bread, and a wafer-cake, besides drink.” On the same day the Prior washed the feet of eighteen poor men, and after kissing them, gave to each the same presents as specified above.

By the Treasury door, on the West side, was “a fine stall where the novices were taught; and their master had a pretty seat of wainscot on the South side of the door, opposite the stall where the novices studied.”—*Sanderson, p. 77.*

In the centre of the Cloister-square was an octagonal building, surmounted by a dove-cote, and within it a laver or conduit, where the monks washed them-

and the Museum (now in a very inconvenient place) was transferred to them, Durham would then have a building worthy of any collection, for there is as much floor space as in the Nave of the Cathedral.

selves, and on each side of the Fraternity door was an almary for their towels. This building was erected in 1432-1433, and cost £23. 7s. 3d. The octagonal basin (with what may be termed its trough) still remains, and is a single block 7 ft. 5 in. in diameter and 13 inches deep, and the latter is of two stones, extending the whole width to 9 ft. 7 in. These stones or marble were brought from the river Tees, near Eggleston, and the Abbot of that place received twenty shillings as purchase money. "The conduit had many spouts of brass, and seven windows of stone-work; and above, a dove-cote covered with lead. Adjoining the East side of the conduit door hung a bell, to call the monks, at eleven o'clock, to come and wash before dinner."—*Sanderson*, p. 75.

THE LIBRARY.

At the South side of the Cloisters, occupying the site of the Refectory above the Norman crypt (*see* Plate 5), is the Library of the Dean and Chapter, certainly superior to any ecclesiastical library in this country, as it possesses above eight thousand valuable printed books and "nearly seven hundred MSS., an elaborate catalogue of five hundred of which has been printed by the Dean and Chapter." The exterior of the original Library of the Abbey, against the South Transept, is shewn by the low pointed window in Plate 45. This was built by Prior Wessington, who placed a similar window at the East end. After the dissolution of Monasteries the Refectory was the Common Hall of the Minor Canons, and some time after was destroyed, but before this Dean Whittingham took off the high-pitched roof, made it nearly flat, and sold the lead, whereby he gained "twenty pounds." The present Library was built by Dean Sudbury (1661-1684), but, dying before its completion, he bound his executors to complete his design. Several Roman altars, found in various parts of Durham and Northumberland are preserved here. In addition to the public entrance from the Cloisters, there is one from the Deanery, adjoining the East end.

We have noticed all the buildings that time or demolition has spared. Some of the houses of the Canons, in the "College Square," stand upon portions of the foundations of others. The South extremity of Plate 5 is its North side; the boundary of the East side is the Abbey gateway, and the room, known as having belonged to the Guest Hall, terminates the West side.

The *Infirmary* was between the Prebendal Houses (shewn in Plate 5) and the Galilee, and contained the *Sick Chamber*, the *Dead Man's Chamber*, the

Master's Room, and *St. Andrew's Chapel*, where the bodies of the deceased monks lay all night previous to interment. In the morning they were removed to the Chapter-House, and thence to the Cemetery. Under the Master's room was the subterranean *Prison*, in which monks guilty of any serious crime were confined for a whole year without seeing any one, and their food was let down by a cord through a trap door.

The *Loft*, in which the sub-prior and monks dined and supped, was between the Fraternity and Dormitory. They entered from the West end of the former, "up a pair of stairs having an iron rail to support themselves by." At the foot of these (upon the site of the Library stairs) was the door of the *Buttery* under the loft, "where all the drink stood that served the Prior and the whole Convent."

There is an angular space between the Kitchen and the Dormitory, occupied by the house of the fifth stall, which is the site of the *Cellarer's Exchequer*.

The *Treasurer's Exchequer* was "a little stone building," between the Kitchen and the Deanery, and the "*Ferrer's Exchequer* (house-keeper) was as you go into the Guest-Hall on the left hand in the entry."—*Sanderson*, p. 96. This we believe to be the room adjoining the passage to the Walks (see *Plate 5*). The *Chamberlain's Exchequer* adjoined the North side of the Abbey gate, and underneath it was the tailors' shop of the Convent.

There is nothing left but the description of the Norman *Guest Hall*, which, with the guest chambers, occupied the West side of the College square. It was "not unlike the body of a Church, supported on each side by very fine pillars,¹ and in the midst of the hall a large range for the fire. The chambers and lodgings were richly furnished, and very pleasant to lie in, especially one called the King's Chamber, for the King might very well lie in it, such was the stateliness thereof."—*Sanderson*, p. 81.

On the South side of the square were the *granaries* and *malt-kiln*, and in the open space towards the West side is the ancient *conduit*, miserably defaced by restoration. Another establishment, connected with the Abbey, was "for certain children, called the children of the almshouse, who were educated in learning, and relieved with the alms and benevolence of the whole house, having their meat and drink in a loft on the North side of the Abbey gate."

¹ A portion of one of these columns (elaborately carved) was discovered a few years back, during the reparation of one of the Prebendal houses.

CATALOGUE OF THE BISHOPS OF DURHAM.

	NAMES.	UNIVERSITY COLLEGES.	CONSECRATED OR ELECTED.	DIED OR TRANSLATED.	BURIED.	MONARCHS.			
1.	ALDHUNE	-	-	995	Died	-	1018	Chap. Ho. Durham	Ethelred II. Edm. II. Canute.
2.	EADMUND	-	Elected	1020	Died	-	1042	Do.	Canute to Edw. the Confessor.
3.	EADRED	-	Accord. to Hutchinson,	1041	Died	-	—	Do.	Edward the Confessor.
4.	EDELRIC	-	-	1042	Abdicated in favour of his brother,	-	-	Egelwin, 1056	Edward.
5.	EDELWIN	-	-	1056	Abdicated	-	1071	Died at Abingd on	Edw., Harold II. Wm. Conq.
6.	WALCHER	-	Cons. at Winchester,	1072	Burnt in Gateshead Ch. May 14,	1080	1095	Chap. Ho. Durham	William the Conqueror.
7.	WILLIAM CARILEPH	-	Cons. at Gloster, Jan. 3,	1081	Died at Windsor, January 6,	1095	1128	Do.	William, William II.
8.	RALPH FLANBARD	-	Cons. at St. Paul's, June,	1099	Died September 5,	1128	1140	Do.	William II. Henry I.
9.	GALFRID RUFUS	-	Cons. at York, Aug. 6,	1133	Died May 6,	-	1140	Do.	Henry I. Stephen.
10.	WILLIAM DE ST. BARBARA	-	Cons. at Winch., June 20,	1143	Died November 14,	-	1152	Do.	Stephen.
11.	HUGH PUDSEY	-	Elected February,	1153	Died March 3,	-	1194	Do.	Stephen, Henry II.
12.	PHILIP DE PICTAVIA	-	Elected November 11,	1195	Died April 22,	-	1208	Do.	Henry II. Richard I. John.
13.	RICHARD DE MARISCO	-	Ele. 1214, Cons. June 2,	1215	Died at Peterborough,	-	1226	Do.	John, Henry III.
14.	RICHARD POORE	-	May 14,	1228	Died at Tarrent, April 15,	1237	1249	-	Henry III.
15.	NICHOLAS FARNHAM	-	Elected January 2,	1241	Resigned	-	1249	Do.	Henry III.
16.	WALTER KIRKHAM	-	Cons. at York, Dec.	1249	Died at Howden, August 9,	1260	1274	Do.	Henry III.
17.	ROBERT STICHELL	-	Co. at So. Well, Feb. 13,	1261	D. at Arripellis, France, Aug. 4,	1274	1283	Do.	Henry III. Edward I.
18.	ROBERT DE INSULA	-	Cons. at York, Dec. 9,	1274	Died at Middleham, June 7,	1283	1310	Do.	Edward I.
19.	ANTHONY BEK OR BEAK	-	Cons. at York, Jan. 9,	1284	Died at Eltham, March 3,	1310	1316	Nine Altars, Durh.	Edward I. Edward II.
20.	RICHARD KELLOW	-	Cons. at York, May 30,	1311	Died at Middleham, Oct. 9,	1316	1333	Chap. Ho. Durham	Edward II.
21.	LEWIS BEAUMONT	-	Cons. at Westm. Ma. 26,	1318	Died at Brantingham, Sept. 24,	1333	1345	Durham	Edward II. Edward III.
22.	RICHARD BURY	-	Cons. December 19,	1333	Died at Auckland, April 24,	1345	1381	Durham	Edward III.
23.	THOMAS HATFIELD	-	Cons. July 9, -	1345	D. at Aleford, n. Lond., May 8,	1381	1388	Throne, Durham	Edward III. Richard II.
24.	JOHN FORDHAM	-	Con. at Lambeth Jan. 5,	1382	Deprived April 3,	-	1388	-	Richard II.
25.	WALTER SKIRLAW	Oxford	Elected April 3,	1388	Died March 24,	-	1405	Durham	Richard II. Henry IV.
26.	CARD. THOMAS LANGLEY	-	Cons. August 8,	1406	Died November 20,	-	1437	Durham	Henry IV. V. VI.
27.	ROBERT NEVILLE	-	From Salisbury, Jan. 27,	1437	Died July 8, -	-	1457	Durham	Henry VI.

NAMES.		UNIVERSITY COLLEGES.	CONSECRATED OR ELECTED.		DIED OR TRANSLATED.		BURIED.	MONARCHS.
28.	LAURENCE BOOTH	-	Pemb. Hall, Camb.	Cons. September 25,	1457	Translated to York Sept. 1,	Southwell	Henry VI. Edward IV.
29.	WILLIAM DUDLEY	-	-	Elected September 26,	1476	Died November 29,	Westmins. Abbey	Edward IV.
30.	JOHN SHERWOOD	-	Univ. Coll., Oxford	Elected January,	1484	Died at Rome, January 12,	Rome	Richard III. Henry VII.
31.	RICHARD FOX	-	Pemb. Hall, Camb.	Elected December 7,	1494	Translated to Winchester	Winchester	Henry VII.
32.	WILLIAM SEVER	-	Dur. Coll. ? Oxf.	Elected October,	1502	Died	St. Mary's Ab. Yrk.	Henry VII.
33.	CHRISTOPHER BAINBRIGG	-	-	Elected	1507	Translated to York, Sept. 22,	Rome	Henry VII.
34.	THOMAS RUTHALL	-	Cambridge	Elected April 22,	1509	Died February 4,	Westminster	Henry VIII.
35.	CARD. THOMAS WOLSEY	-	-	From Bath & Wells, Feb.	1522	Translated to Winchester	Leicester	Henry VIII.
36.	CUTHBERT TUNSTALL	-	Trin. Coll., Camb.	From London, Dec.,	1529	Died November 18,	Lambeth	Henry VIII. Edw. VI. Mary.
37.	JAMES PILKINGTON	-	St. John's, Camb.	Cons. March 2,	1561	Died January 23,	The Choir, Durham	Elizabeth.
38.	RICHARD BARNES	-	Brasenose, Oxf.	From Carlisle, April 5,	1577	Died August 24,	Do.	Elizabeth.
39.	MATTHEW HUTTON	-	Trin. Coll., Camb.	Cons. July 27,	1589	Translated to York, March 24,	York	Elizabeth.
40.	TOBIAS MATTHEW	-	Christ Ch. Oxford	Cons. April 13,	1595	Do.	York	Elizabeth, James I.
41.	WILLIAM JAMES	-	Do.	Cons. September 7,	1606	Died May 11,	Durham	James I.
42.	RICHARD NEILE	-	St. John's, Camb.	Cons. October 19,	1617	Trans. to Winchester, Oct. 10,	York	James I. Charles I.
43.	GEORGE MOUNTEIGNE	-	Qu. Coll., Camb.	Elected March 3,	1627	Translated to York, Jan. 16,	Cawood, near Yk.	Charles I.
44.	JOHN HOWSON	-	Christ Ch. Oxford	Elected September 28,	1628	Died February 6,	St. Paul's	Charles I.
45.	THOMAS MORETON	-	St. John's, Camb.	Elected July 2,	1632	Died September 22,	E. Mauduit, North.	Charles I. and Commonwealth.
46.	JOHN COSIN	-	Caius Coll. Camb.	Cons. December 2,	1660	Died January 15,	Auckland	Charles II.
47.	NATHANIEL LORD CREWE	-	Lincoln Coll., Ox.	From Oxford, Oct. 22,	1674	Died September 11,	Stene.—Chas. II.	Jas. II. Wm. III. Anne, Geo. I.
48.	WILLIAM TALBOT	-	Oriel Coll., Oxford	From Sarum, Oct. 12,	1722	Died October 10,	St. James's, West.	George I. George II.
49.	EDWARD CHANDLER	-	Em. Coll., Camb.	From Lichfield, Nov. 5,	1730	Died July 20,	Farnham Royal	George II.
50.	JOSEPH BUTLER	-	Oriel Coll., Oxford	From Bristol, Sept. 7,	1750	Died June 15,	Bristol	George II.
51.	RICHARD TREVOR	-	Queen's Coll., Ox.	From St. Dav., Nov. 9,	1752	Died June 9,	Glynd Ch. Sussex	George II. George III.
52.	JOHN EGERTON	-	Oriel Coll., Oxford	From Lichfield, July 8,	1771	Died January 18,	St. James's, West.	George III.
53.	THOMAS THURLOW	-	Magd. Coll., Oxf.	From Lincoln,	1787	Died in London, May 27,	-	George III.
54.	HON. SHUTE BARRINGTON	-	Christ Ch. Oxford	From Salisbury, June 10,	1791	Died March 25,	Mongewell	George III. George IV.
55.	WILLIAM VAN MIL DERT	-	Queen's Coll., Ox.	Cons. May 30,	1826	Died February 21,	Durham	George IV. William IV.
56.	EDWARD MALTBY	-	Pemb. Hall, Camb.	Cons. July 19,	1836	The present Lord Bishop of Durham	-	William IV. Victoria.

PRIORS OF DURHAM.

No.	NAMES.	DATE OF ELECTION.	DIED OR PROMOTED.
1.	ALDWIN OR ALDWINE -	Elected -	Died April 12, -
2.	TURGOT -	-	1083
3.	ALGAR -	-	1087
4.	ROGER -	-	Bishop of St. Andrews 1107, and died 1115.
5.	LAWRENCE -	-	1109
6.	ABSAIOM -	-	Died -
7.	THOMAS -	-	1137
8.	GERMAN -	-	Died -
9.	BERTRAM -	-	Died at Rome, -
10.	WILLIAM OF DURHAM -	-	Died -
11.	RALPH KERNECK -	-	Deprived, and died at Lindisfarne 1163.
12.	THOMAS MELSONBY -	-	Died -
13.	BERTRAM DE MIDDLETON -	-	Died -
14.	HUGH DE DERLYNGTON ¹ -	September 22, -	Died -
15.	RICHARD CLAXTON -	January 26, -	Died -
16.	RICHARD DE HOUTON -	March 24, -	Died -
17.	WILLIAM DE TANFIELD -	February 24, -	Died at Rome, January 9, -
18.	GALFRID DE BURDON -	-	1307 or 8.
19.	WILLIAM DE GUISHURN -	Was elected, but renounced -	1308
20.	JOHN FOSSEUR OR FORCER ² -	March 16, -	Resigned January 25, -
21.	ROBERT DE WALWORTH, <i>alias</i> BERRINGTON -	December 11, -	the office.
22.	JOHN DE HEMINBURGH -	-	Died February 26, -
23.	JOHN DE WESSINGTON -	November 5, -	Died November 12, -
24.	WILLIAM DE ECHCHESTER -	June 30, -	Died -
25.	JOHN DE BURNABY, D.D. -	October 25, -	Died -
26.	RICHARD BELL -	November 26, -	Died October, -
27.	ROBERT ECHCHESTER -	November 26, -	Bishop of Carlisle March 6, -
28.	JOHN AUCKLAND -	July 16, -	Died January 29, -
29.	THOMAS CASTELL, D.D. -	May 4, -	Died -
30.	HUGH WHITENEAD -	-	Died April 2, -

The dissolution of the Monastery took place on December 31, 1540, and on May 12, 1541, the Foundation Charter of the Dean and Chapter of Durham was granted by Henry VIII.

¹ Hugh de Derlyngton was recalled on January 11, 1286, and again resigned March 11, 1290.
² His burial place was the North Transept. He was served up in the hide of an ox, which, with the tailor's wages for making this his last suit, cost five shillings.

DEANS OF DURHAM.

No.	NAMES.	ELECTION.	COLLEGE.	DEATH OR TRANSLATION.	BURIAL.
1.	HUGH WHITEHEAD	May 12, -	Durham Coll. Oxford	Died -	1548 The Minories, London.
2.	ROBERT HORN ¹	November 18, -	St. John's, Camb. -	Bishop of Winchester, -	1560 Wisbech, Cambridge.
3.	THOMAS WATSON -	November 18, -	Ditto	Bishop of Lincoln, -	1538
4.	THOMAS ROBERTSON ²	July 23, -	Queen's & Mag., Oxf.	Died January, -	1563 Sedgefield.
5.	RALPH SKYNNER -	February, -	New College, Oxford	Died June 10, -	1579 Durham.
6.	WILLIAM WHITTINGHAM	July 19, -	Brasenose, Oxford	Died June 16, -	1581 St. Catherine's, in the Tower.
7.	THOMAS WILSON -	February 5, -	King's Coll. Camb. -	Bishop of Durham, -	1594 York.
8.	TOBIAS MATTHEW	August 1, -	Christ Church, Oxf.	Ditto, -	1606 York.
9.	WILLIAM JAMES	June 5, -	Ditto	Died September 13, -	1626 Charlton, Kent.
10.	ADAM NEWTON ³ -	Installed Sept. 27, -	-	Died November 1, -	1638 Durham.
11.	RICHARD HUNT -	May 3, -	-	Died December 25, -	1645 Chirk, Denbigh.
12.	WALTER BALCANQUHALL	Installed May 14, -	Pembroke Hall, Camb.	Died in March, before Consecration	
13.	CHRISTOPHER POTTER	Elected January, -	Queen's College, Oxf.	Deprived 1642, died May 12, 1659	St. Vedast, London.
14.	WILLIAM FULLER	March 6, -	? Cambridge	Dean of St. Paul's, Oct. 19, 1661	St. Paul's.
15.	JOHN BARWICK -	Installed Nov. 1, -	St. John's, Camb. -	Died -	1684 Durham.
16.	JOHN SUDBURY -	Do. Feb. 25, -	-	Resigned December 11, -	1688 Died at Paris April 8, 1703.
17.	DENIS GRANVILLE	Do. Dec. 14, -	Exeter College, Oxf.	Died November 25, -	1699 Stonegrave, Yorkshire.
18.	THOMAS COMBER -	Do. June 15, -	Sydney Hall, Camb.	Died February 23, -	1727 Barnnoll.
19.	HON. JOHN MONTAGUE	Do. June 19, -	Trinity Coll. -	Died May 24, -	1746 Eton.
20.	HENRY BLAND -	Do. May 26, -	King's Coll. Camb. -	Died March 25, -	1774 Durham.
21.	HON. SPENCER COMPER	Do. July 21, -	Exeter College, Oxf.	Died July 31, -	1777 Bath.
22.	THOMAS DAMPIER	Do. June 17, -	-	Died September 18, -	1788 Worcester.
23.	HON. WILLIAM DIGBY	Do. Sept. 20, -	Christ Church, Oxf.	Died January 11, -	1794 Peterborough.
24.	JOHN HINCHLIFFE	Do. Oct. 18, -	Trinity Coll. Camb. -	Died January 20, -	1824 Lichfield.
25.	JAMES (EARL) CORNWALLIS	Do. Feb. 22, -	Merton College, Oxf.	Died March 16, -	1827 Durham.
26.	CHARLES HENRY HALL	Do. March 6, -	-	Died July 6, -	1840 Worcester.
27.	JOHN BANKS JENKINSON	Do. July 7, -	Christ Church, Oxf.	The present Dean.	
28.	GEORGE WADDINGTON	Do. Sept. 26, -	Trinity Coll. Camb. -		

¹ He was ejected by Queen Mary in 1553.

² He was ejected in 1559, to make room for the restoration of Dean Horn, who was made Bishop of Winchester 1560.

³ Resigned for a "large sum of money."

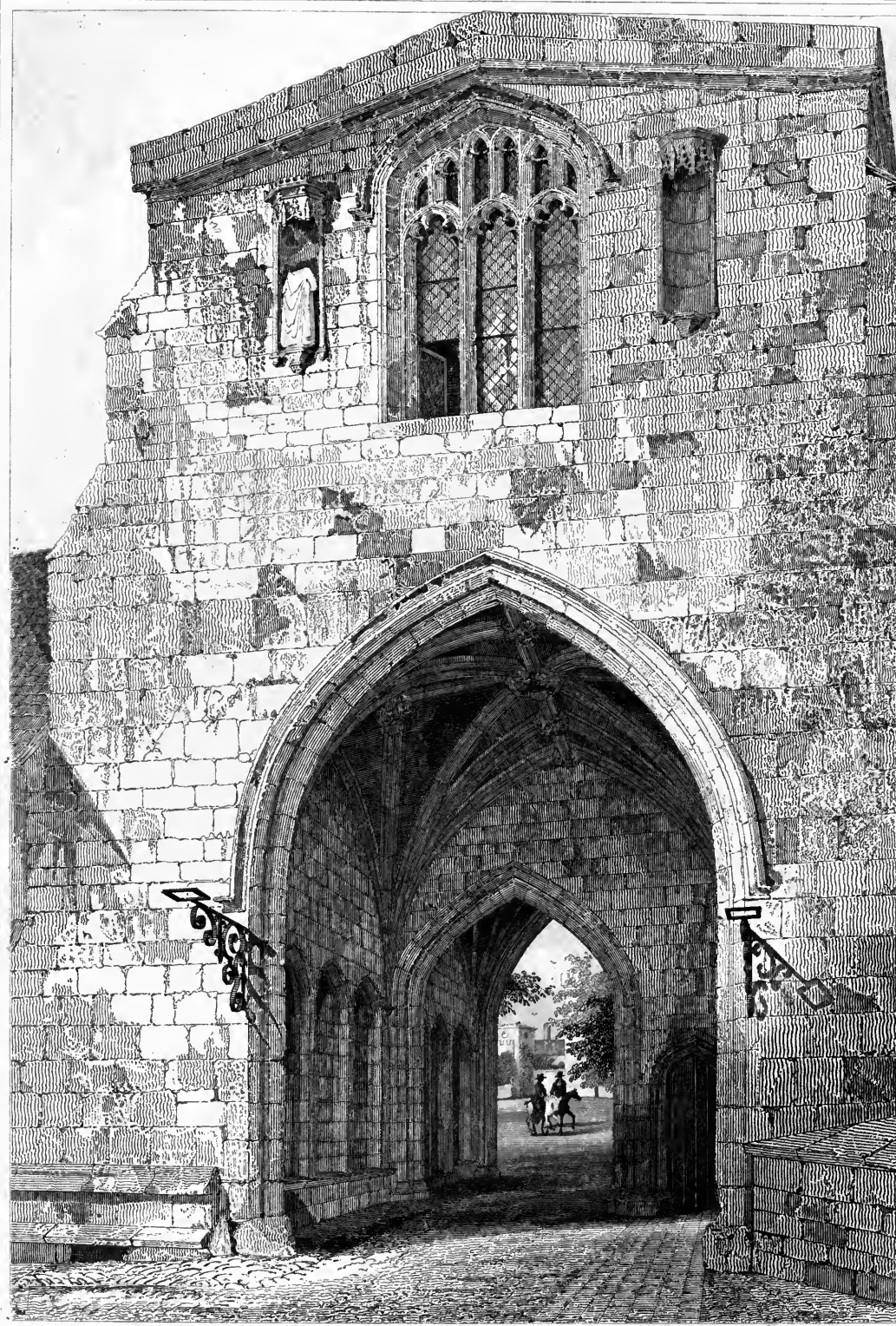


Drawn by R.W. Billings.

Engraved by John Sadler.

DURHAM CATHEDRAL

DOORWAY IN THE WEST WORK



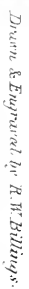
Drawn by R.W. Billings

Engraved by John Sadler

DURHAM CATHEDRAL

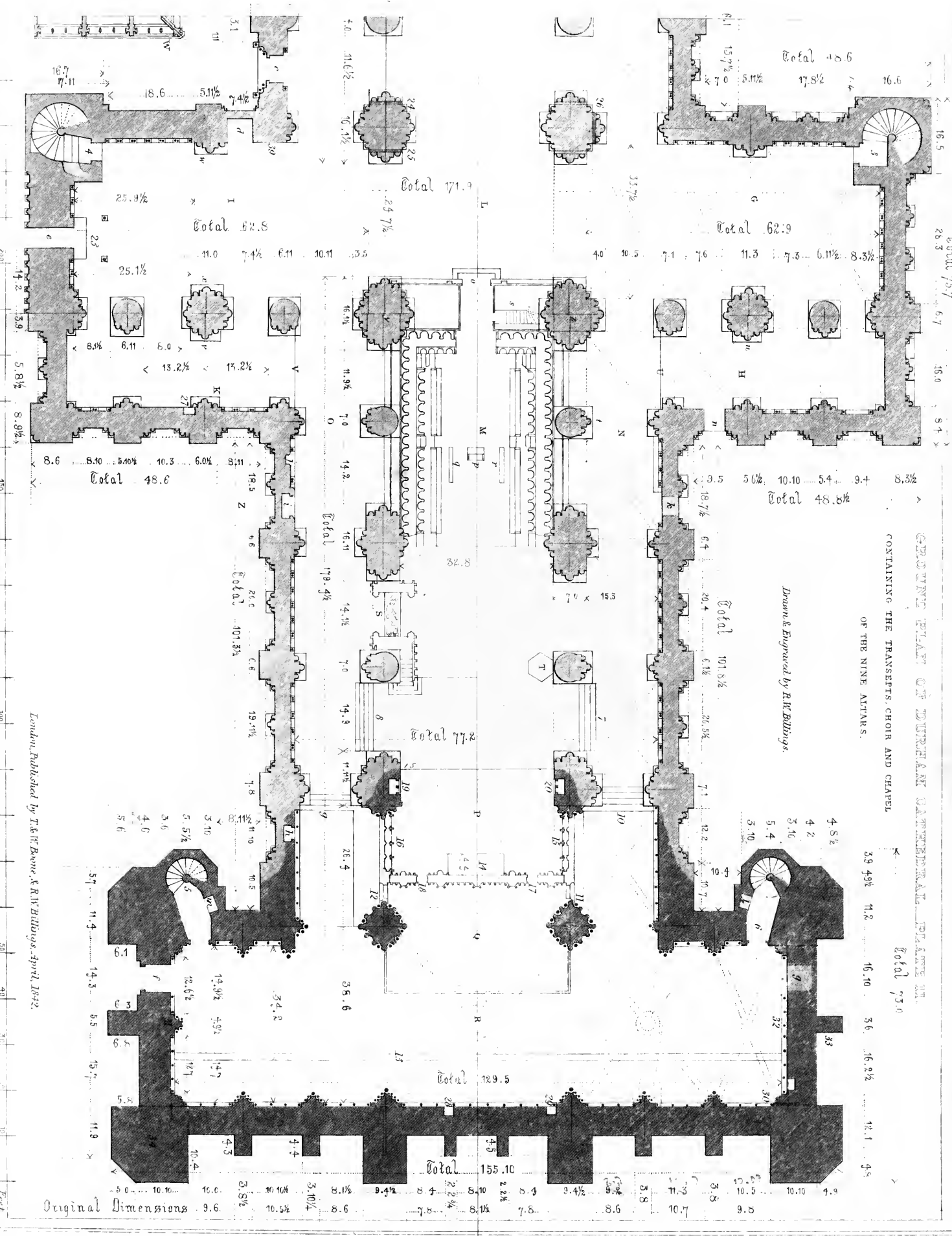
ABBEY GATEWAY

CONTAINING THE GALILEE, NAUZI, &c.



GROUND PLAN OF DURHAM CATHEDRAL, 12th CENTURY
CONTAINING THE TRANSEPTS, CHOR AND CHAPEL
OF THE NINE ALTARS.

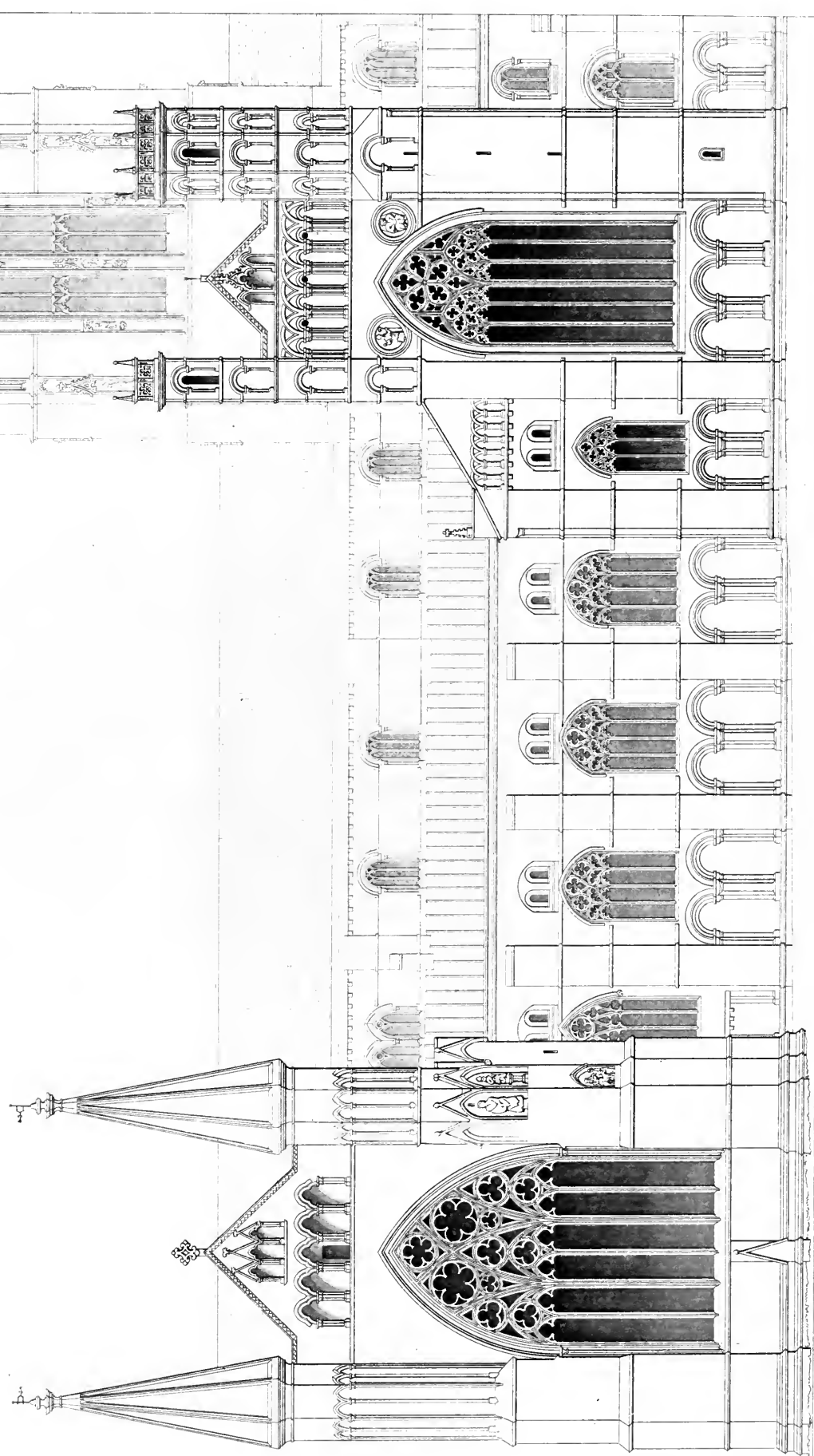
Drawn & Engraved by R.H. Billings.





EDUCATIONAL CATHEDRAL

NORTH SIDE PLATE 1

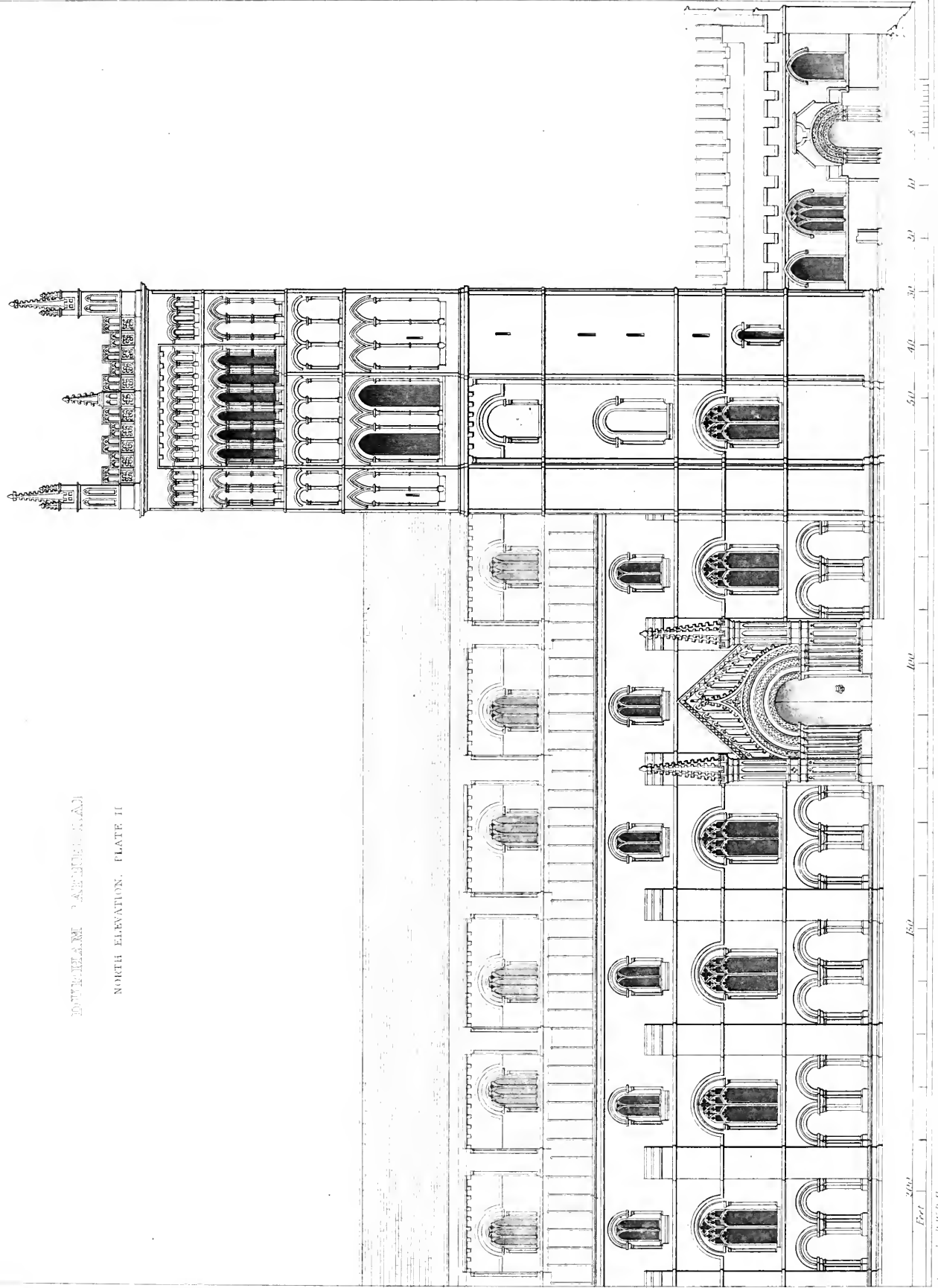


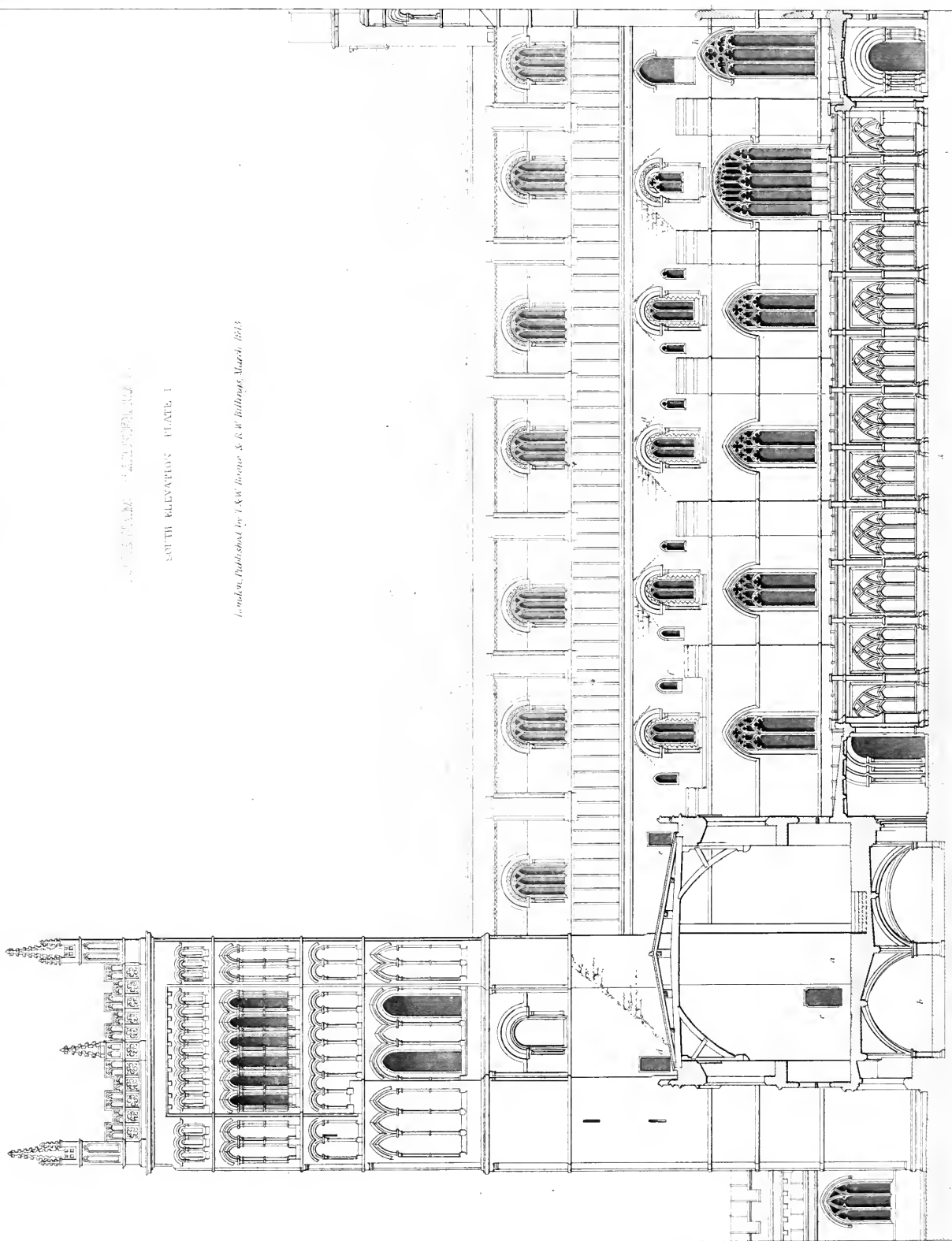
Drawn by B. W. Billings

Engraved by A. Johnson

NOTRE-DAME DE LA Vierge, N. D.

NORTH ELEVATION. PLATE II.





THE SOUTH ELEVATION OF THE CHURCH OF ST. MARY, BILTING.

SOUTH ELEVATION. PLATE. I.

London, Published by J. & W. Boone, S. R. W. Billings, March, 1853.

Scale of Feet

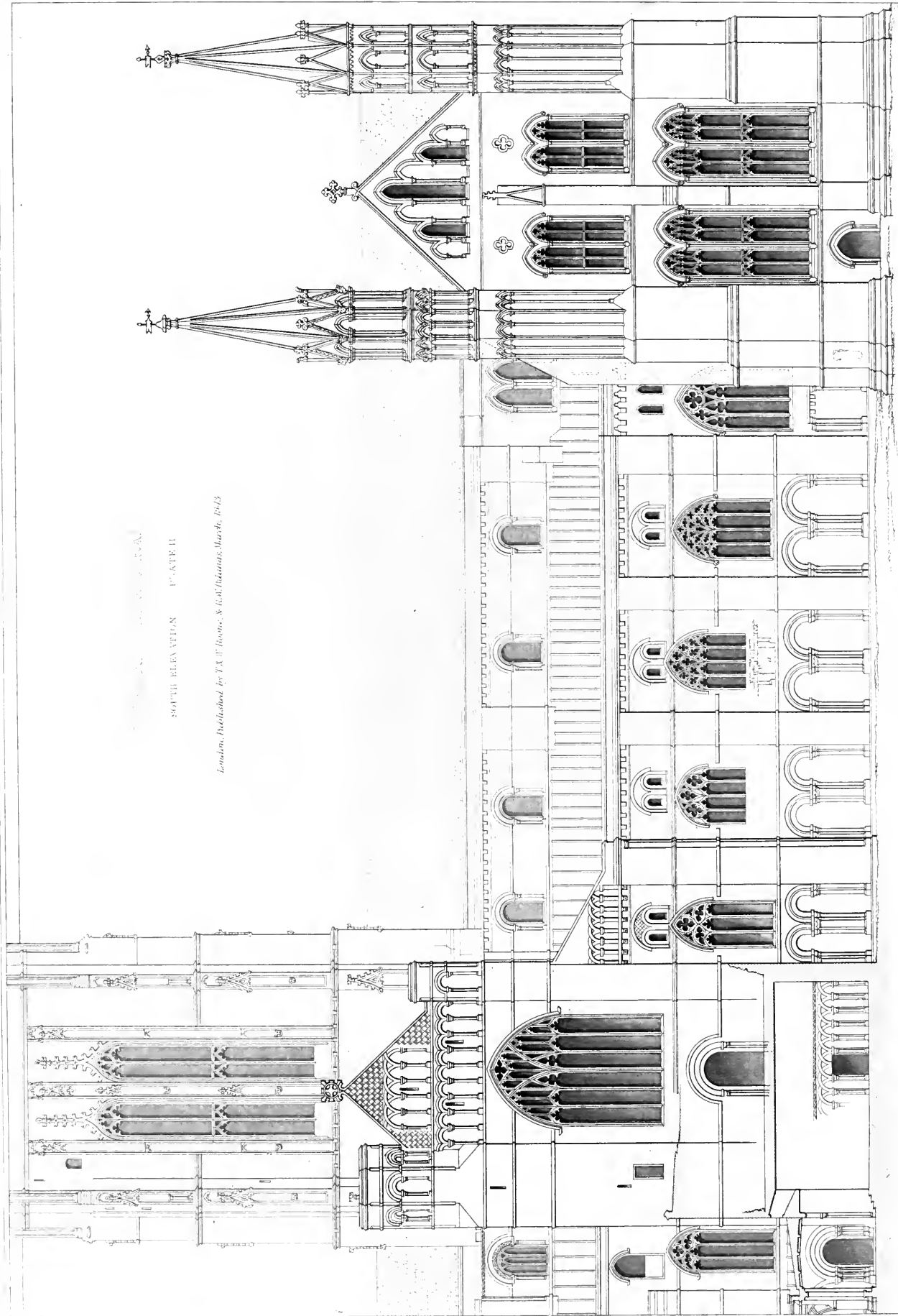
10 20 30 40 50 60 70 80 90 100

110

120

Drawn by R. W. Billings.

Engraved by R. W. Billings.



SOUTH ELEVATION

London, Published by T. Agnew & Sons, 15, Abchurch Lane, E.C. 4

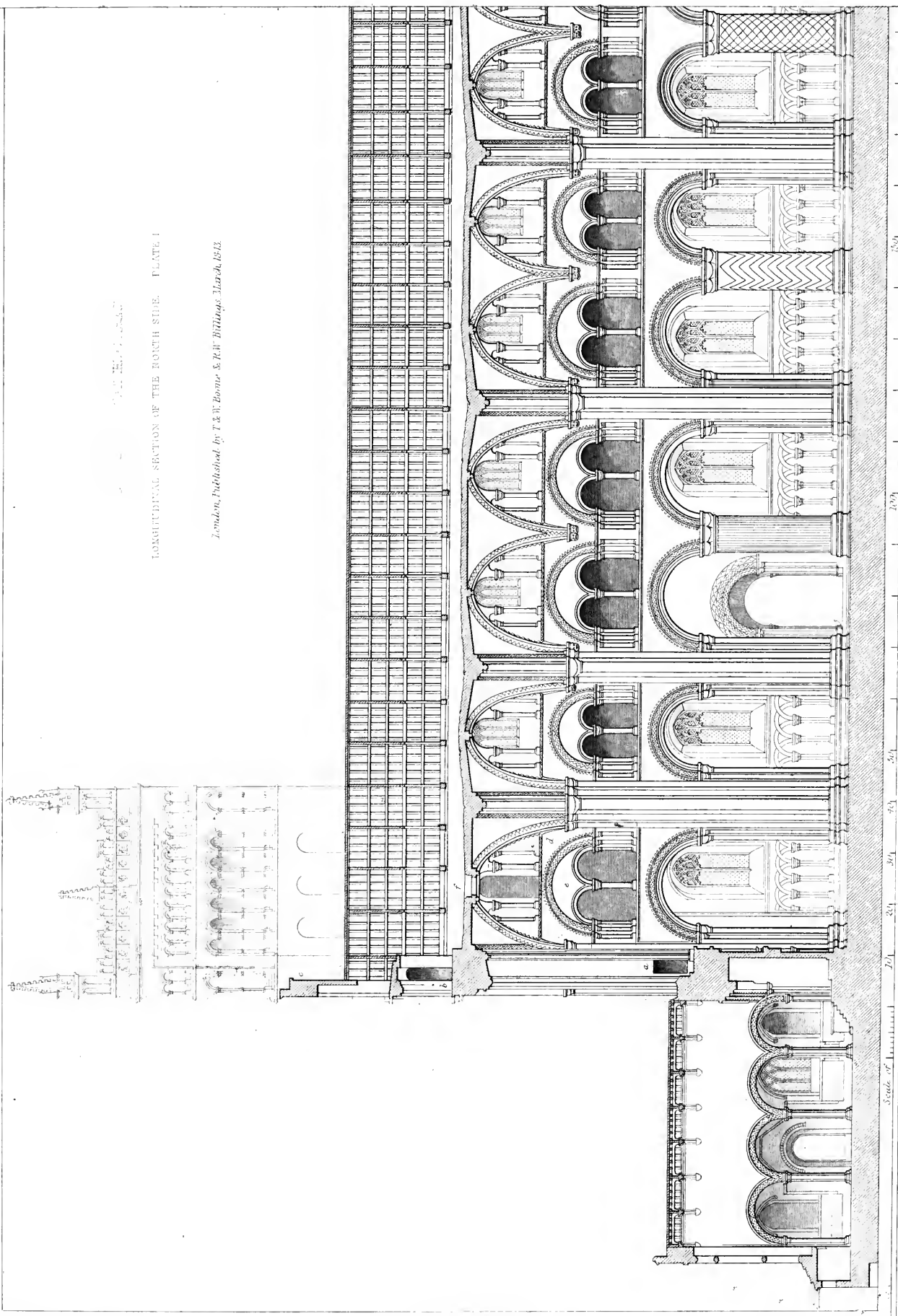
100 ft.

100 ft.

100 ft.

100 ft.

100 ft.

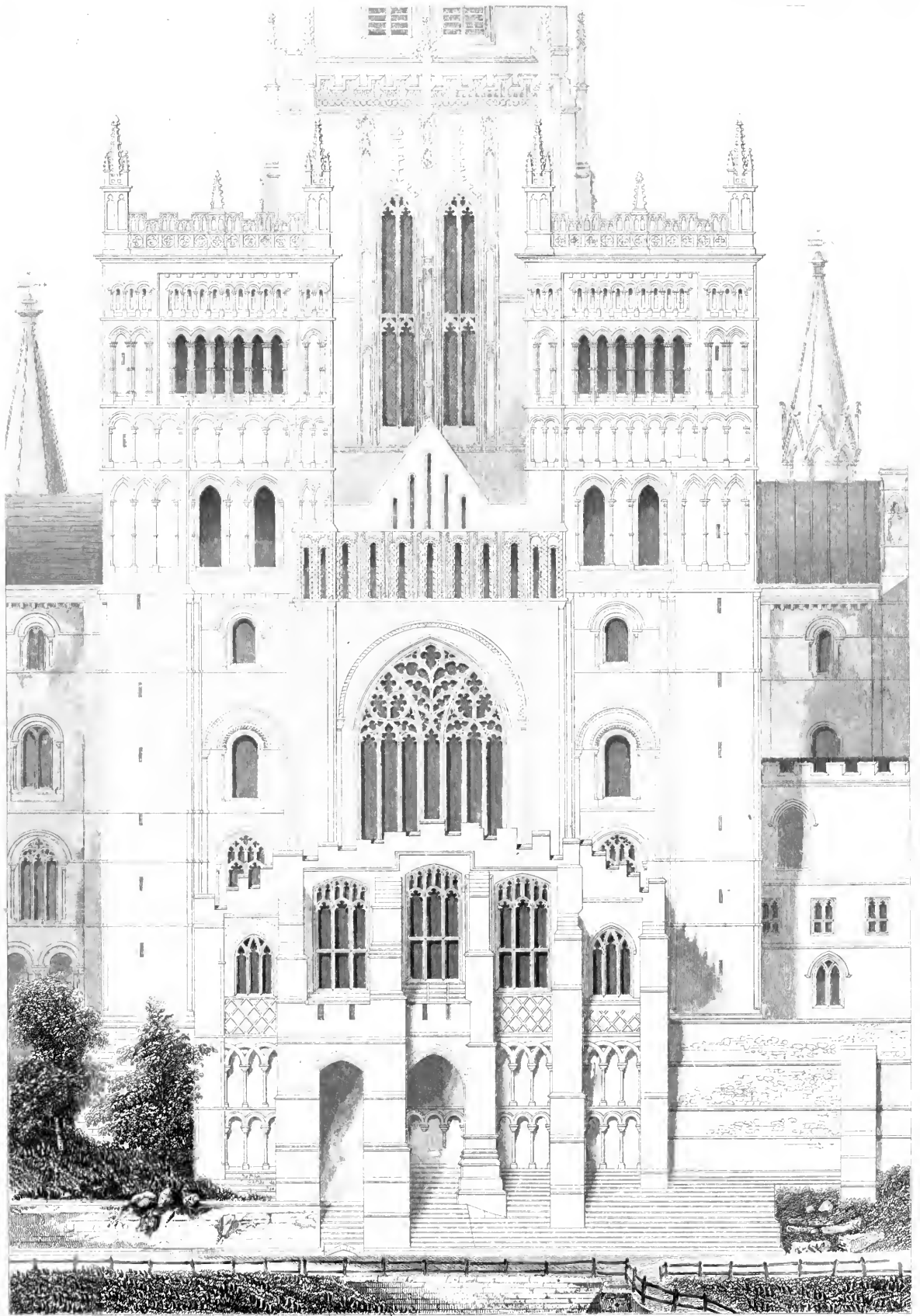


LONGITUDINAL SECTION OF THE NORTH SIDE. PLATE I

London, Published by T & W Boone & R W Billings March 1853.

Drawn by R W Billings

Engraved by E. G. Lush



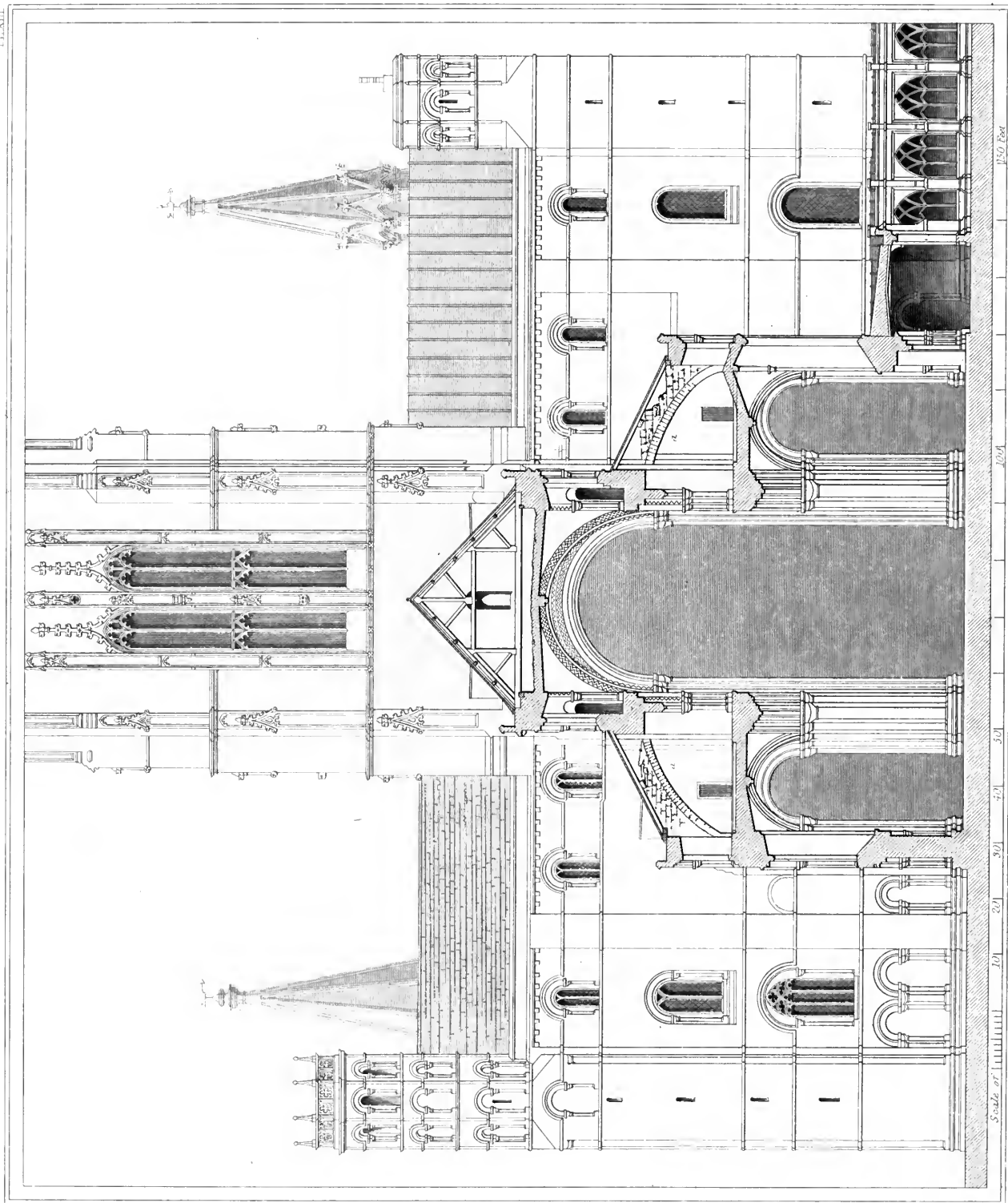
Drawn by R. W. Edington

Engraved by John G. Jones

DURHAM CATHEDRAL.

ELEVATION OF THE WEST FRONT.

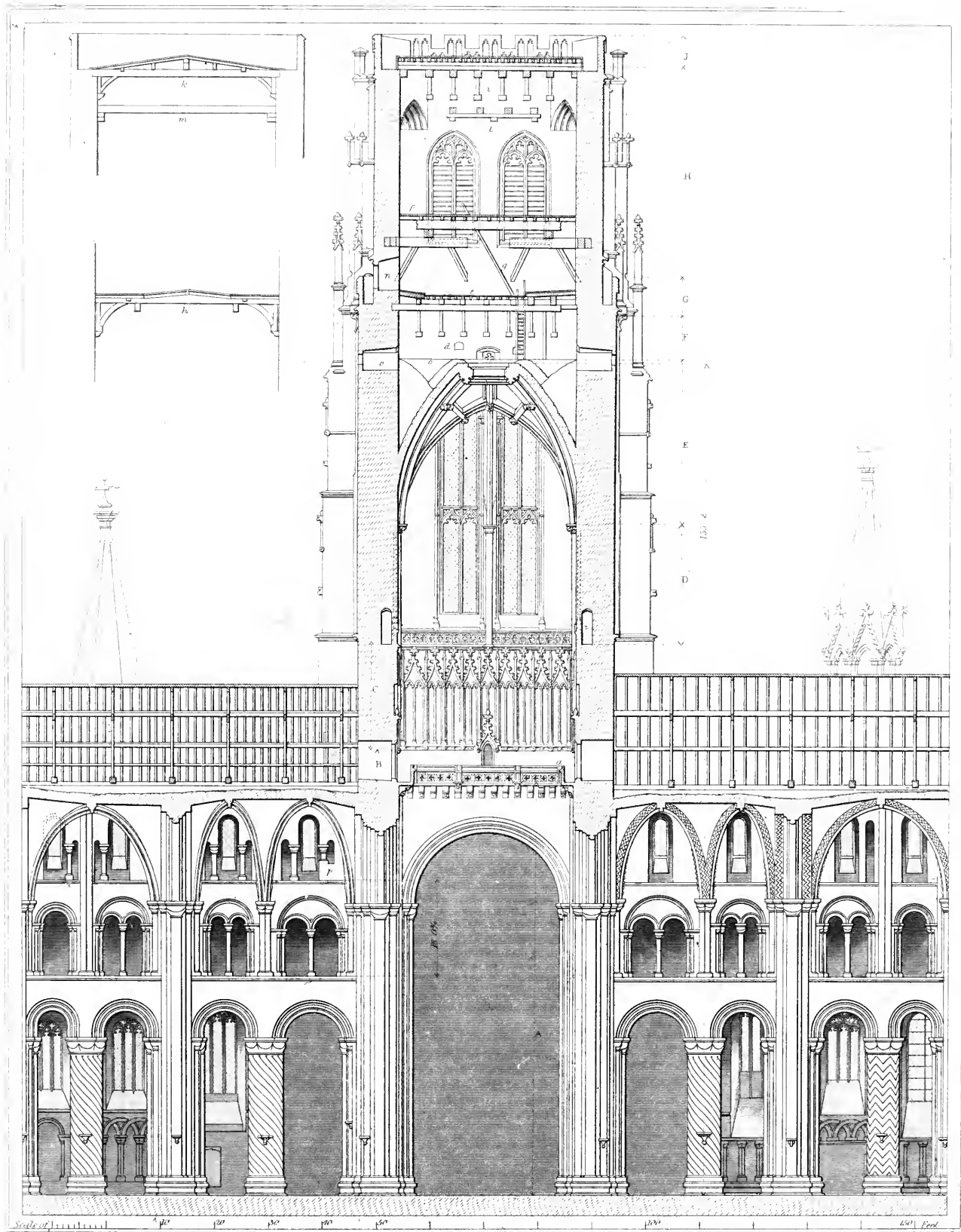
London, Published by J. W. Paine, & R. B. Curzon, Stationers.





DUBFAM CATHEDRAL

SECTION WEST SIDE OF THE TRASEPS

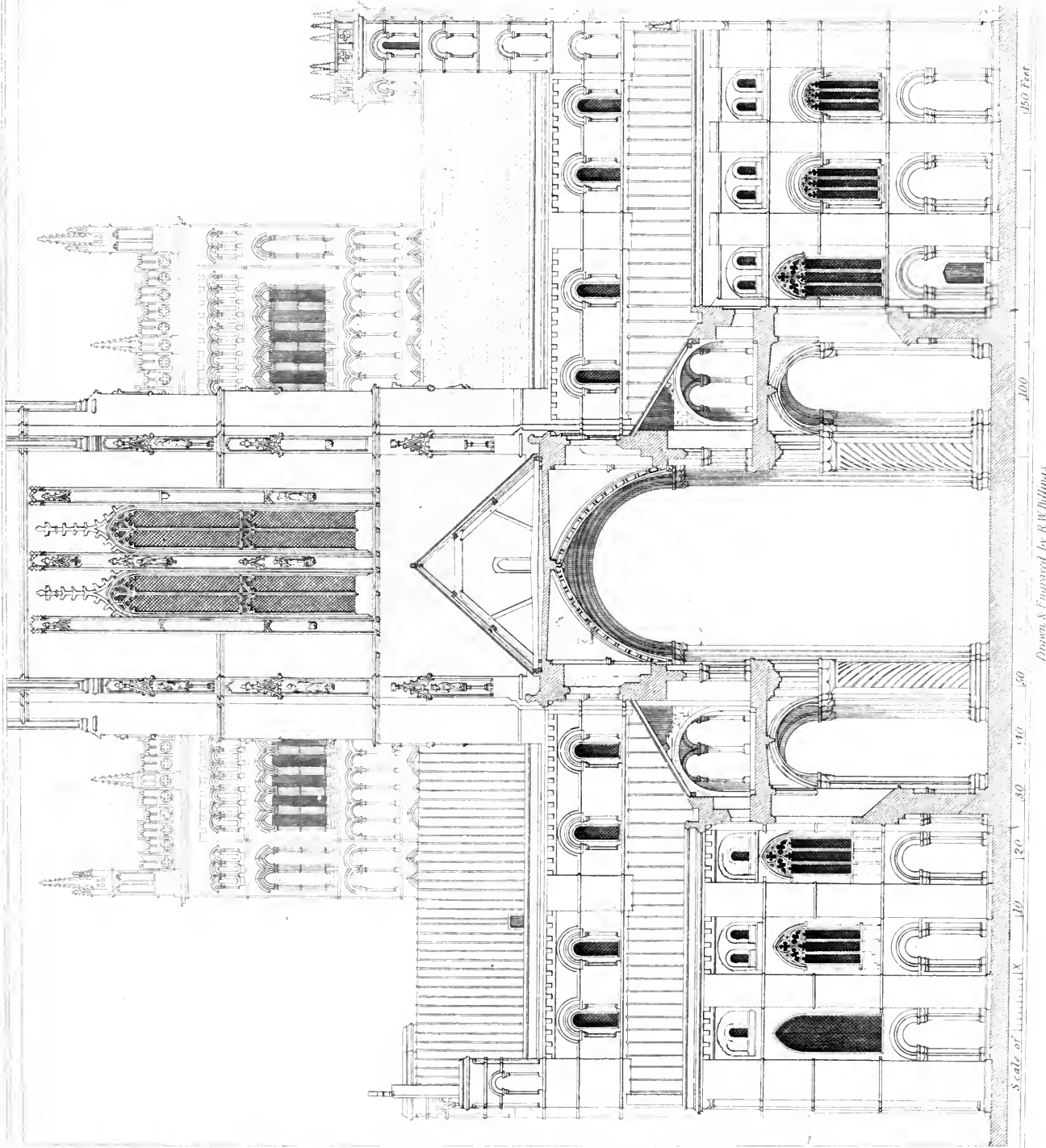


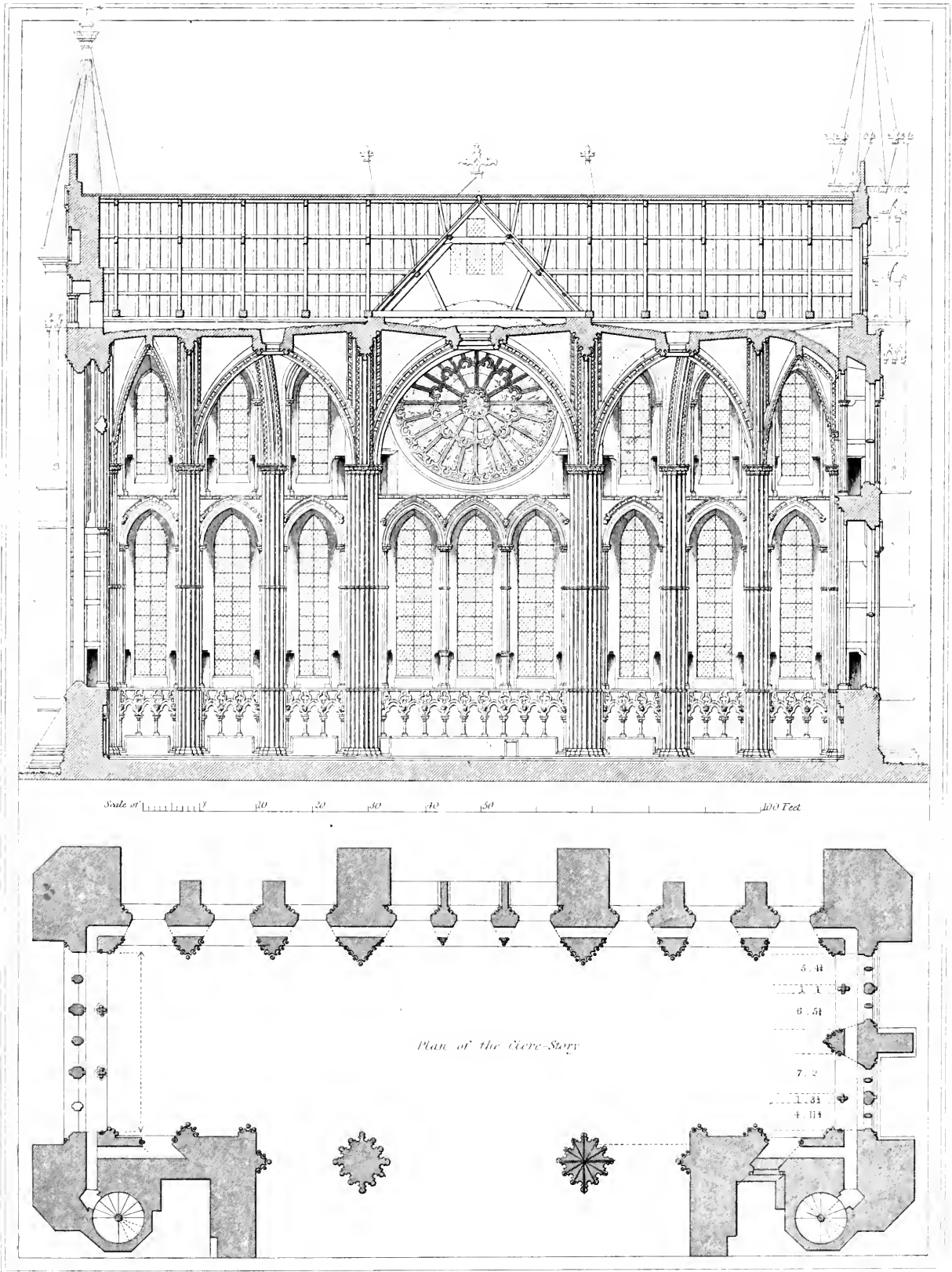
Drawn by R.W. Billings.

Engraved by G.B. Smith.

DURHAM CATHEDRAL
SECTION OF THE TOWER & TRANSEPT LOOKING EAST

London, Engraved by T.W. & Son, & R.W. Billings, September 1847





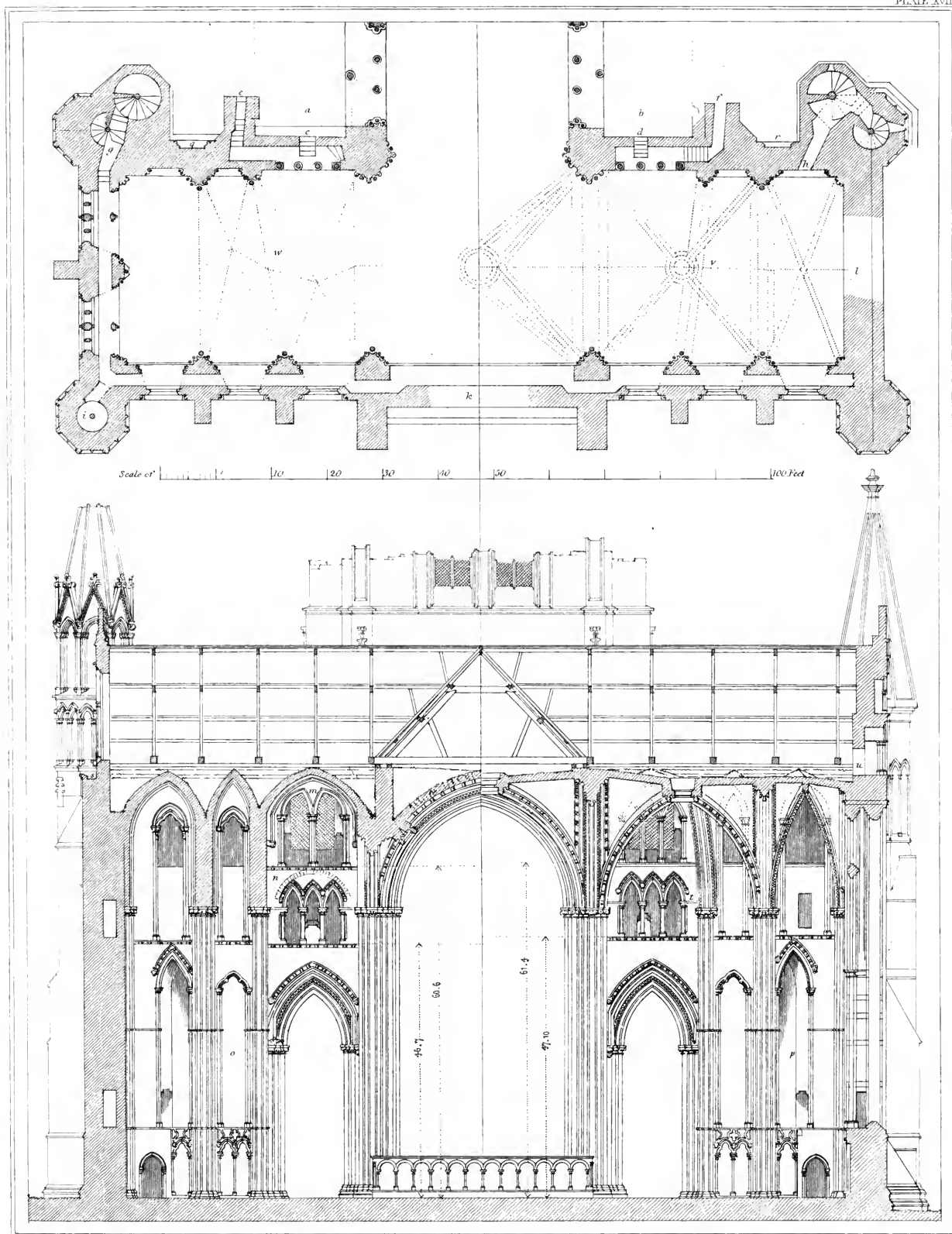
Drawn by R.W. Billings.

Engraved by J.B. Smith

DURHAM CATHEDRAL

SECTION OF THE WEST END OF THE CHAPEL OF THE NINTH CENTURY

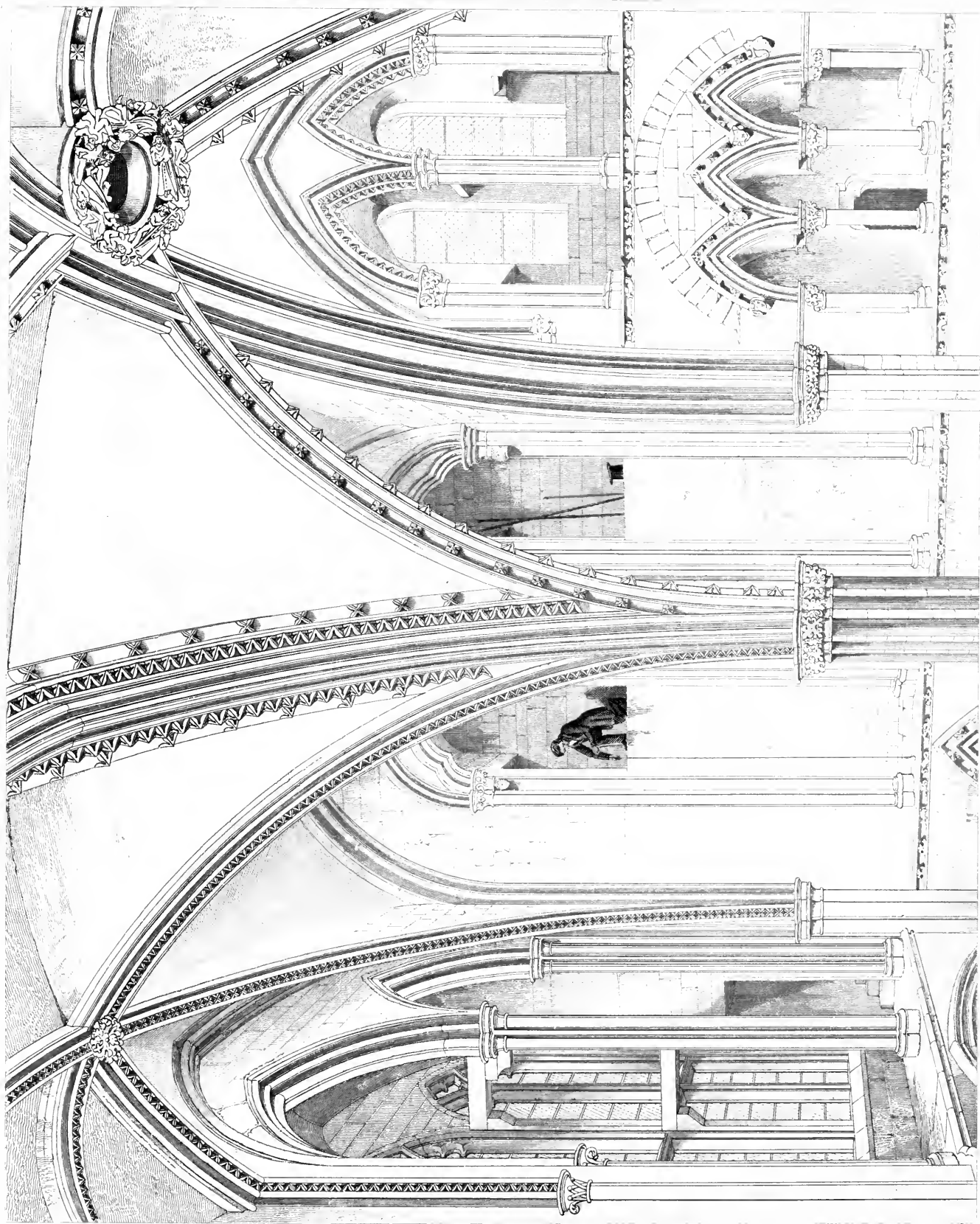
London Published by T.W. Boone & R.W. Billings March 1863

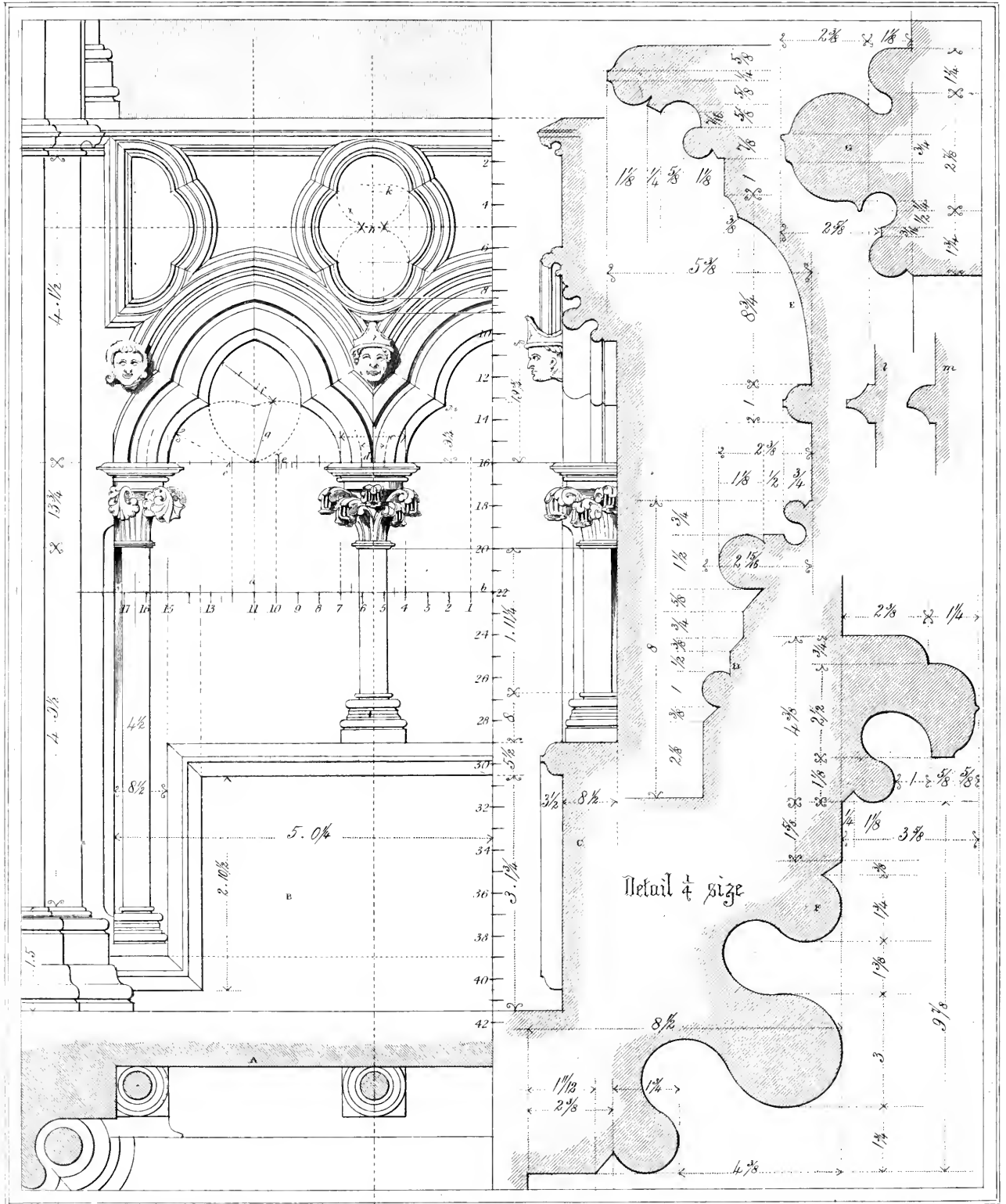


Drawn & Engraved by R.W. Billings.

DURHAM CATHEDRAL.

CHAPEL OF THE NINE ALTARS. SECTION LOOKING WEST. AND PLAN OF THE CLERE STORY



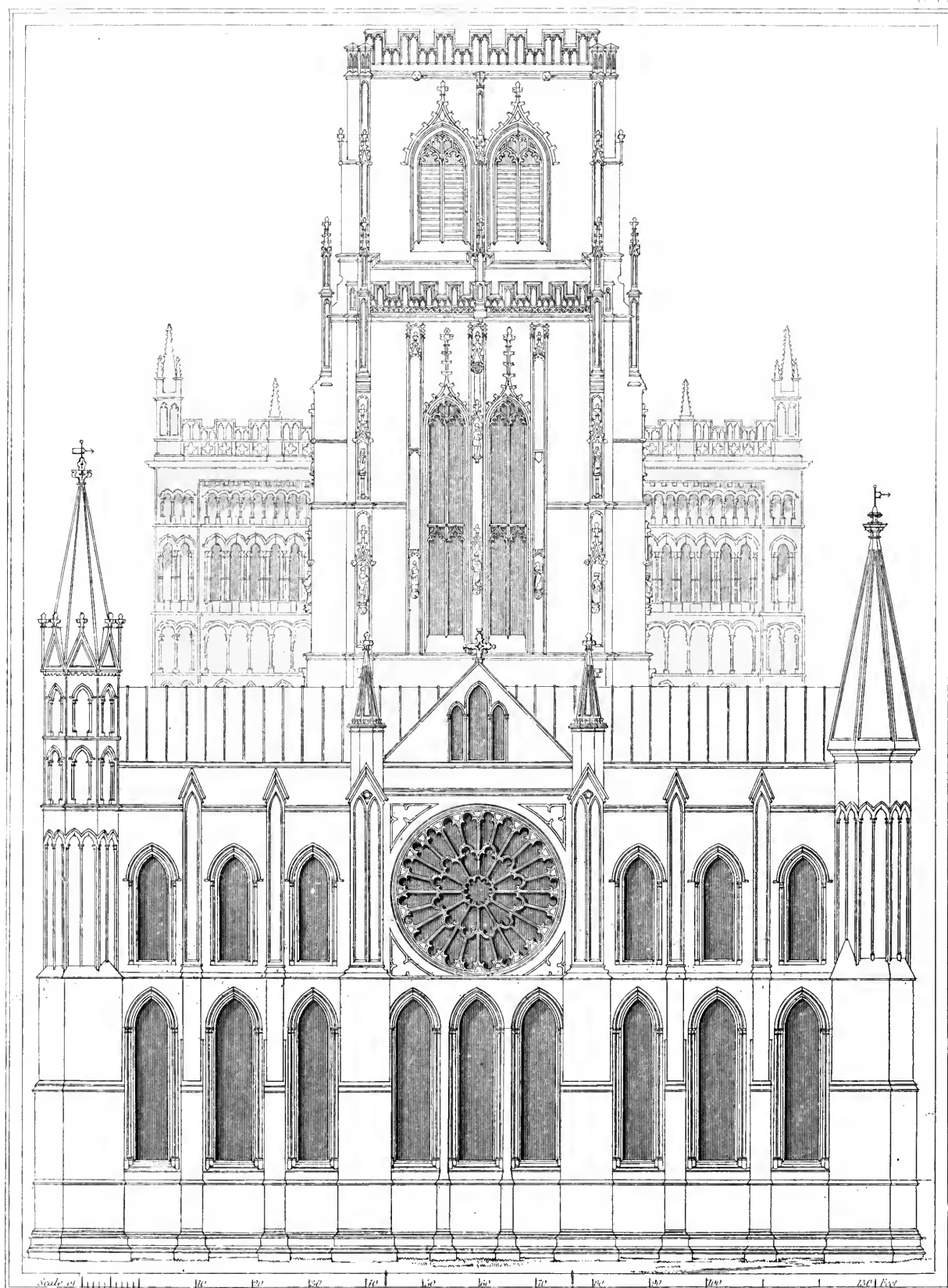


Scale to Elevation

Drawn & Engraved by R.W. Billings

CHURCH OF THE NINE ALTARS.

ARCADIA IN THE CHAPEL OF THE NINE ALTARS.

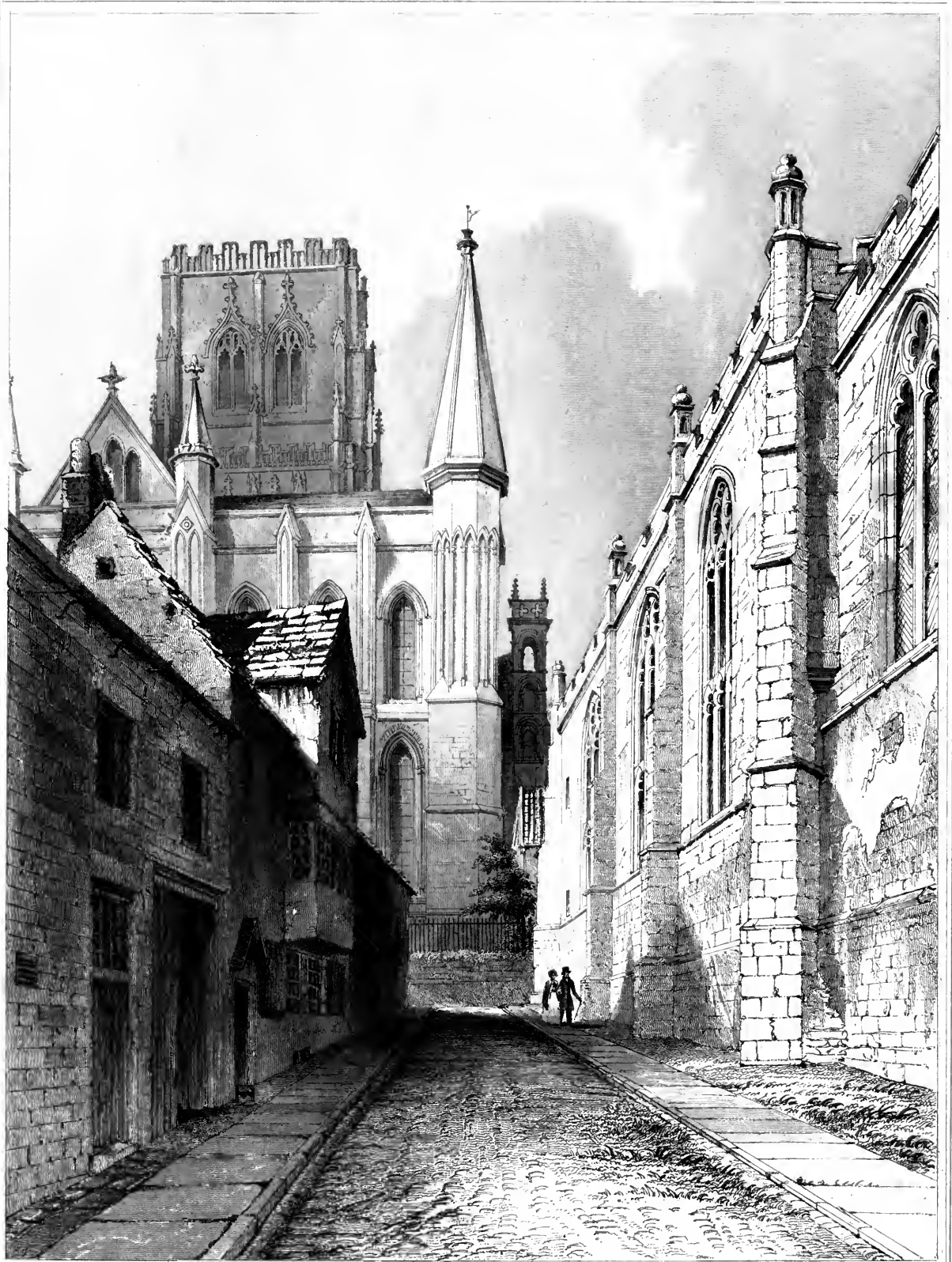


Drawn & Engraved by R.W. Billings

DURHAM CATHEDRAL

EAST ELEVATION

London Published by T. & W. Boone & R. W. Billings 1841



Drawn by R.W. Billings.

J. LeKreux del.

CATHÉDRALE (SAINT-ÉTIENNE). TROYES.

EAST VIEW, FROM BOW LANE

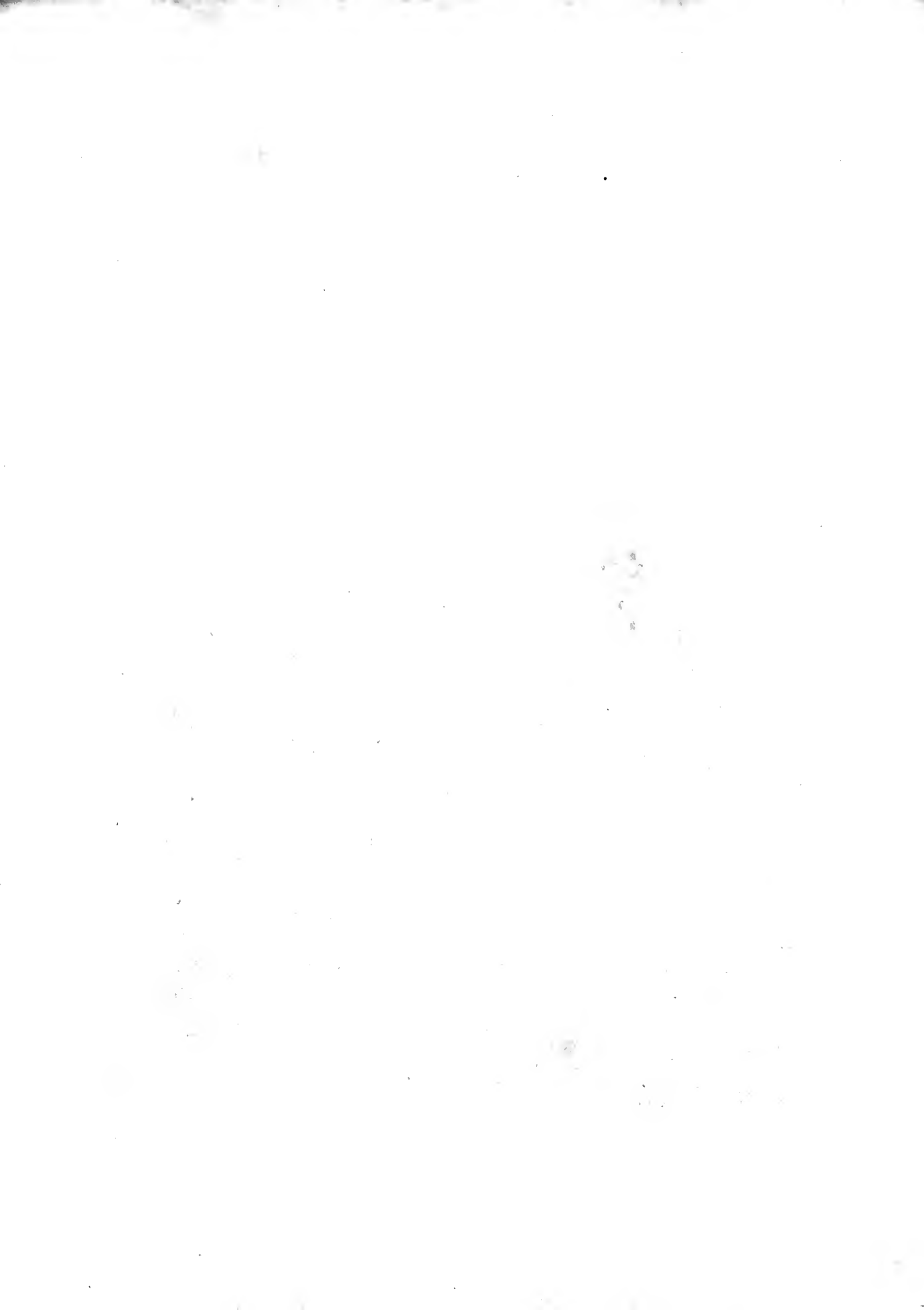
London, Published by T. & W. Boone, & R. W. Billings, April, 1842.





Drawn & Engraved by R.W. Pinnings.

THE WESTERN TOWERS AND NORTH TRANSEPT.

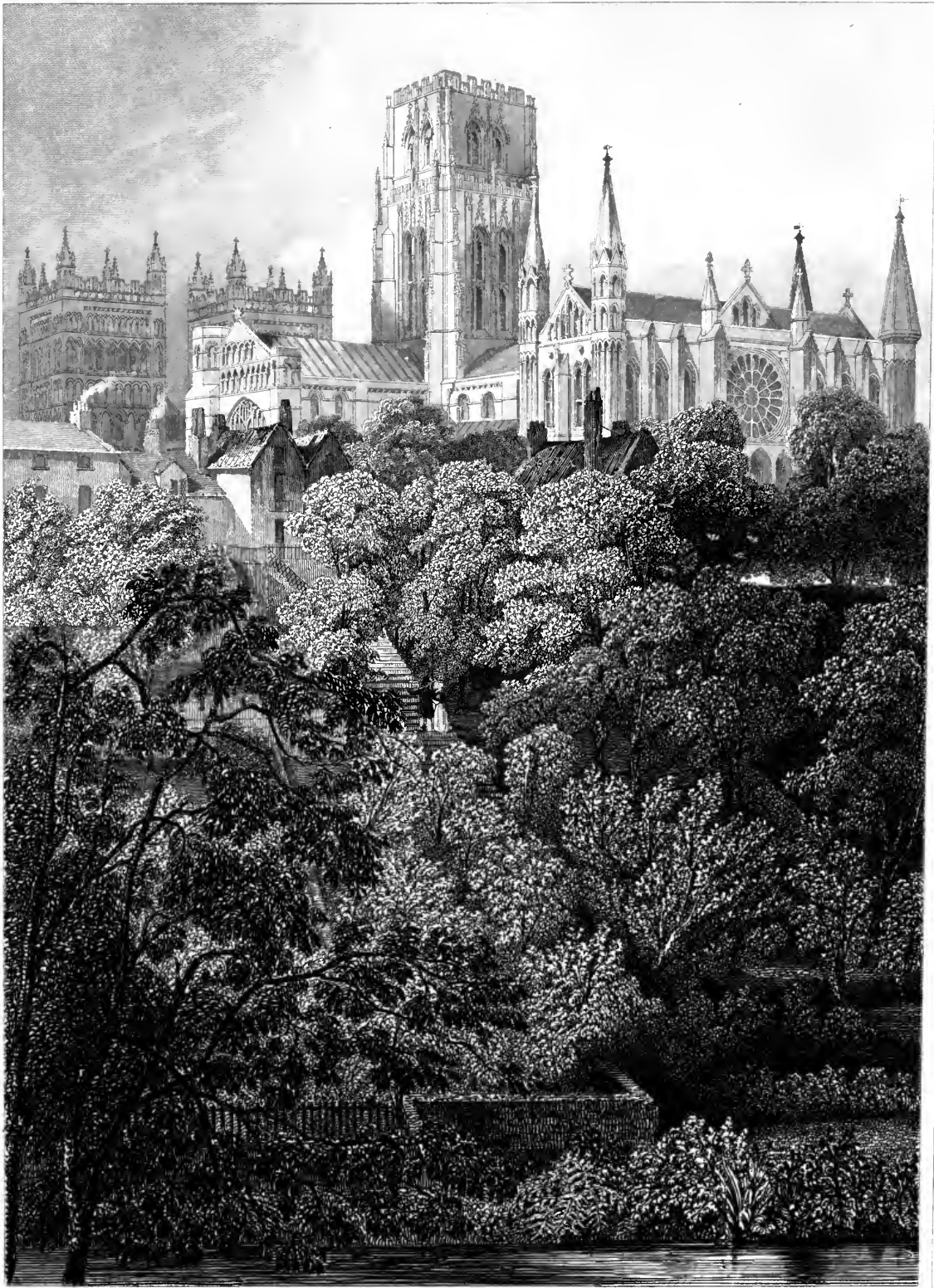




Drawn by R. W. Billings.

Engraved by J. Stoddart.

BATH ABBEY.
SOUTH WEST VIEW FROM THE MILL.

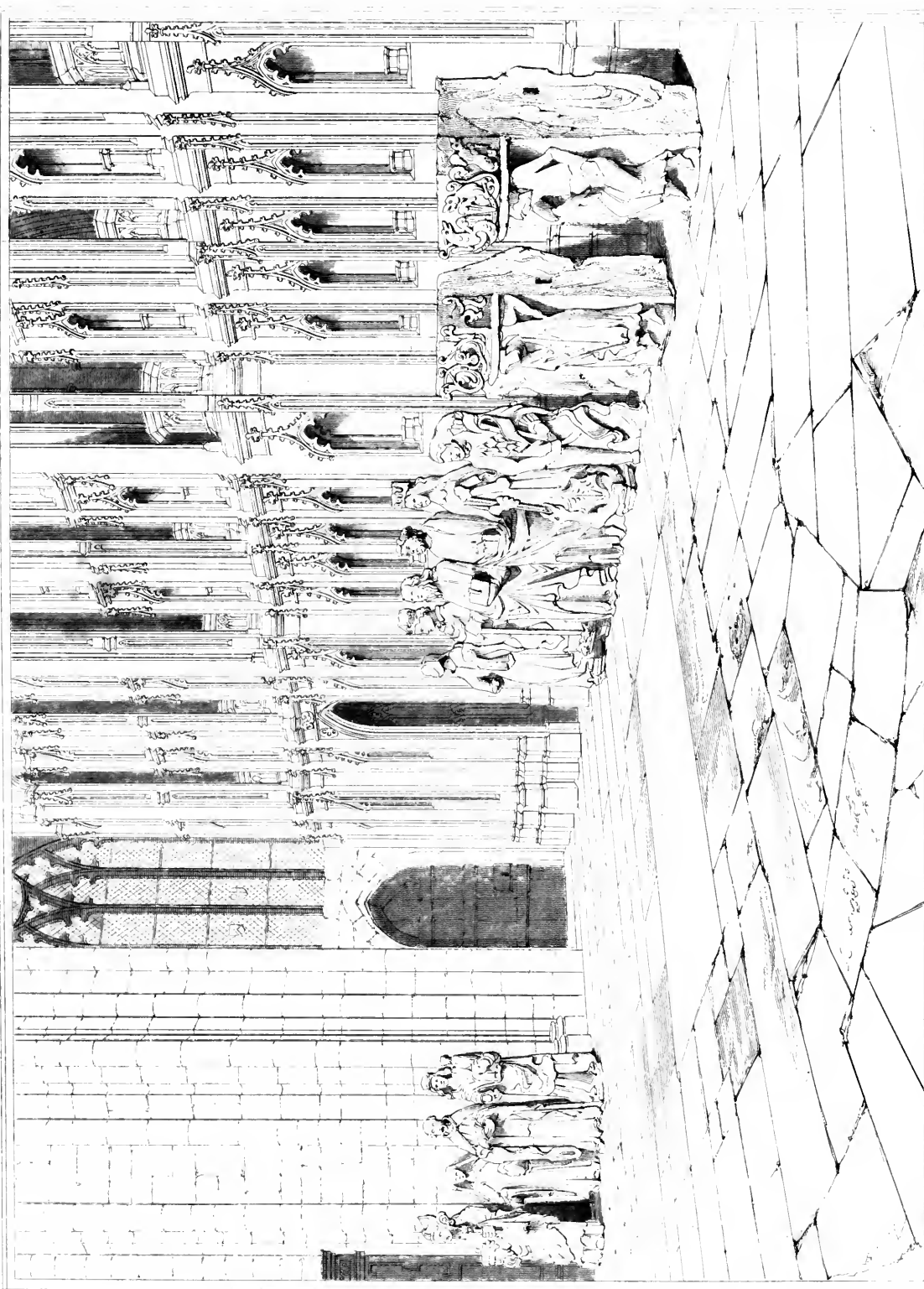


Drawn by R.W. Billings.

Engraved by John Sadler.

DURHAM CATHEDRAL.

S.E. VIEW FROM ELVET BANKS.



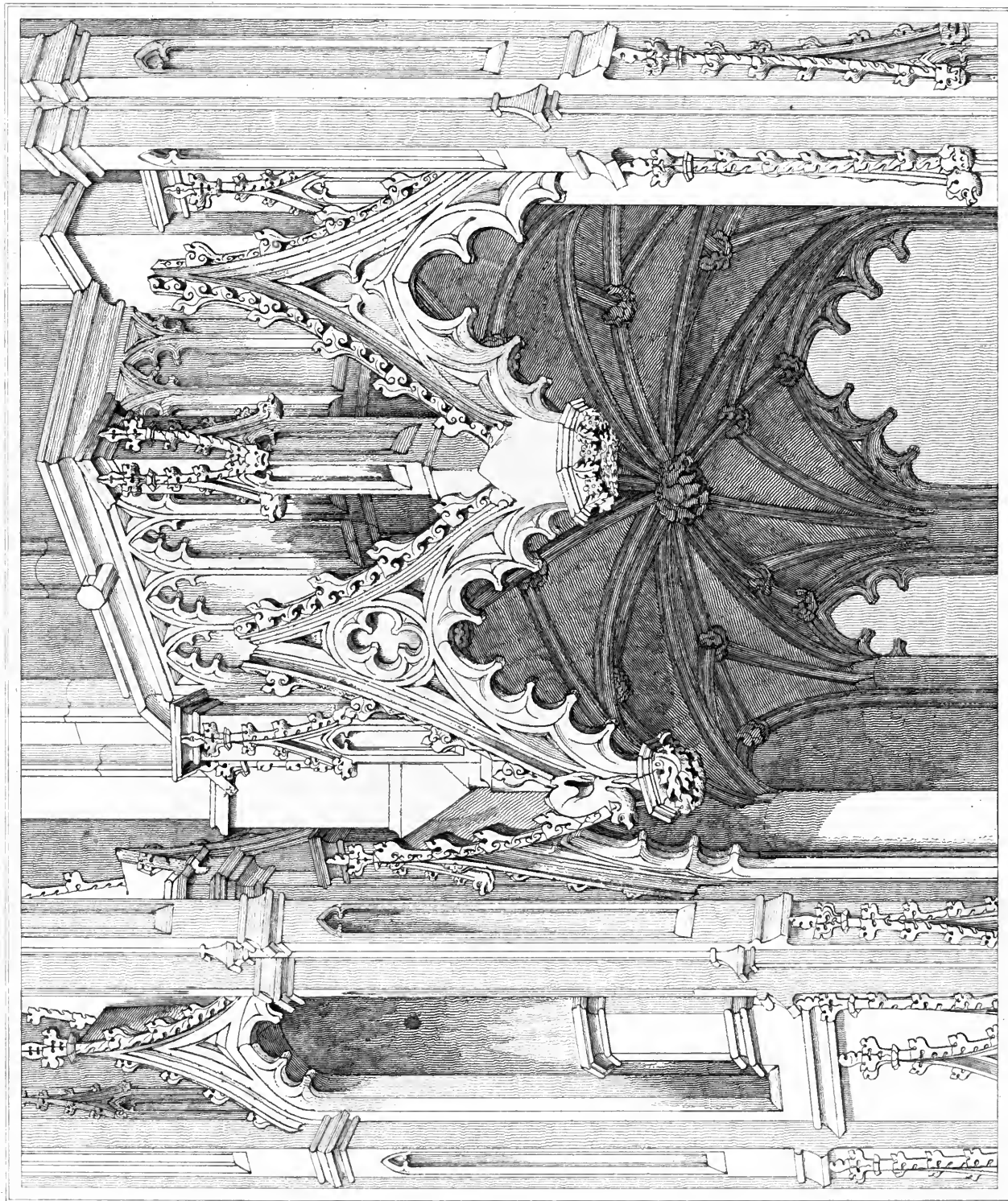
J. H. Le Keux del.

Drawn by R. H. Piddings

DURHAM CATHEDRAL.

THE SHRINE OF ST. CUTHBERT.



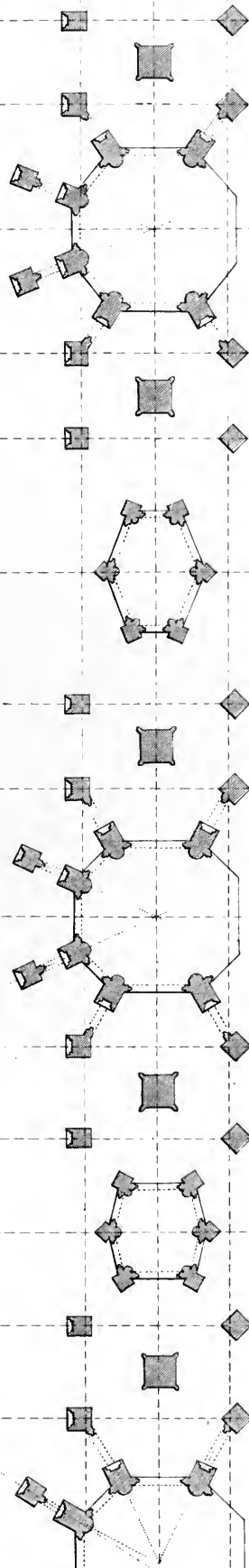


Drawn by R. W. Dilke

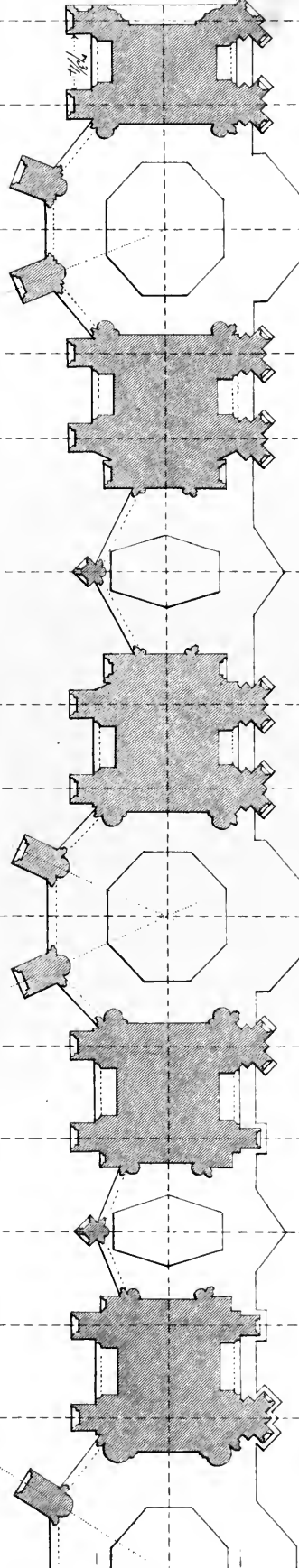
Engraved by Geo. Hinder

TOULOUSE. CHAPELLAINE.
ALFAR SURBEN. CANOPY IN THE GREAT CENTRAL NICH.

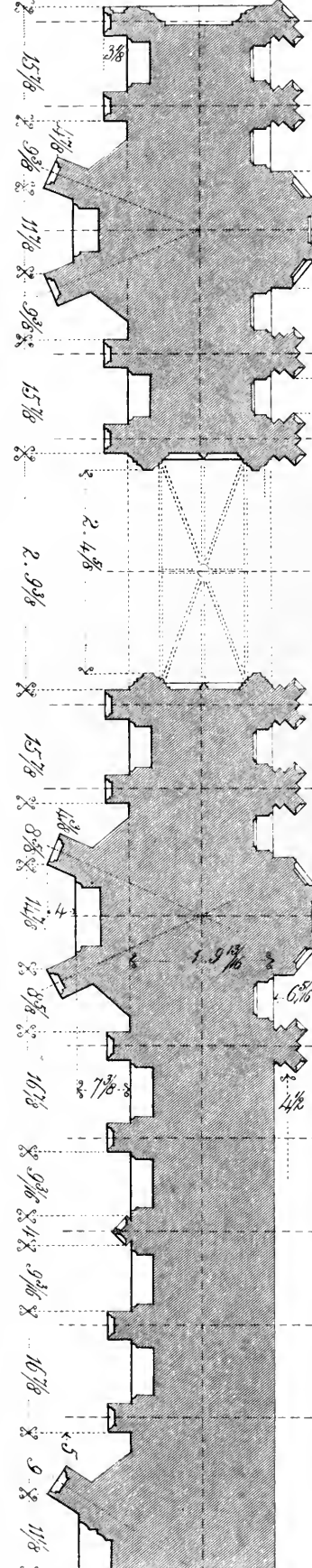
1/2 Plan of the Upper Niches, on line C

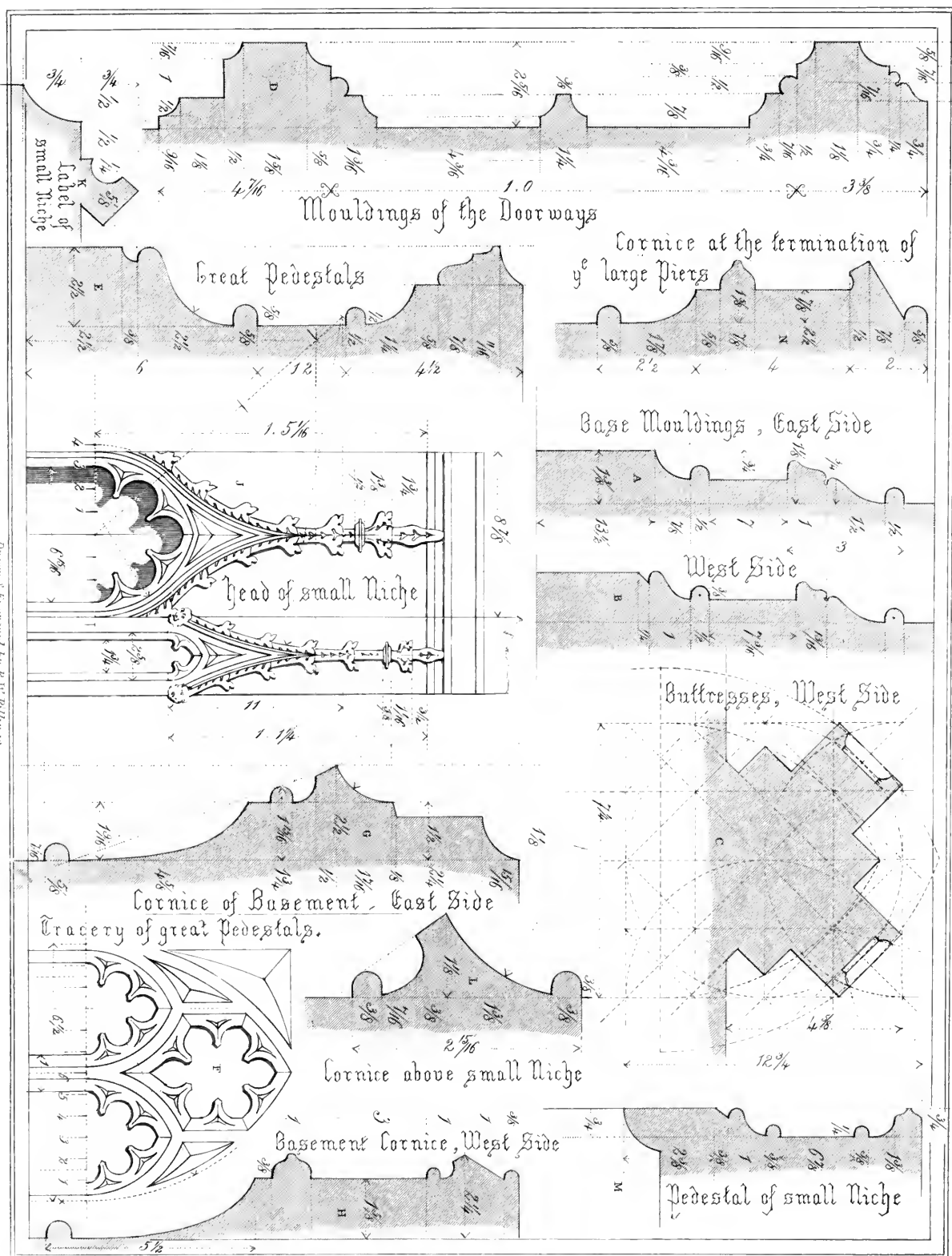


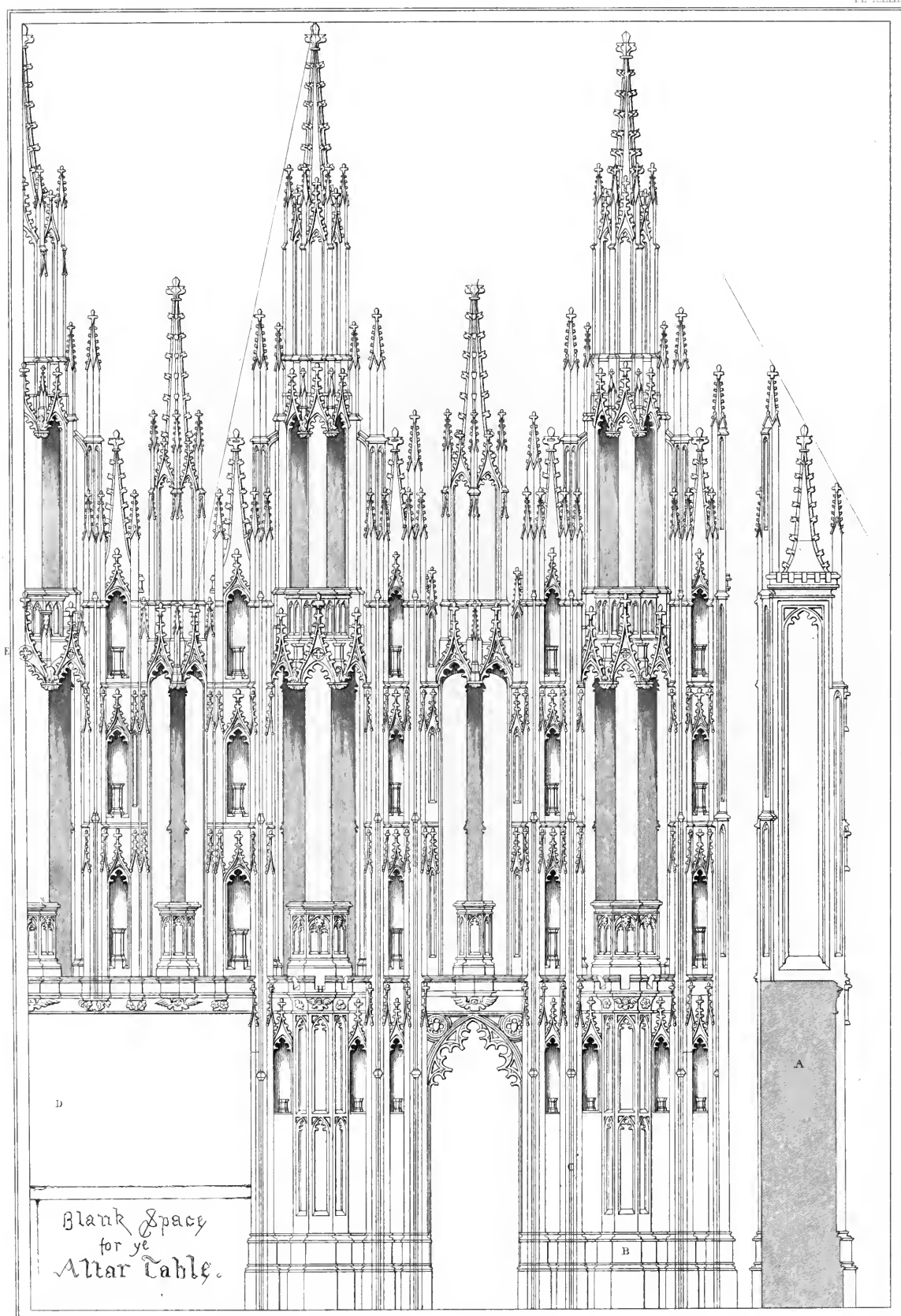
1/2 Plan of the Great Niches, on line B.



1/2 Plan of Base, on line A, plate xxxiii





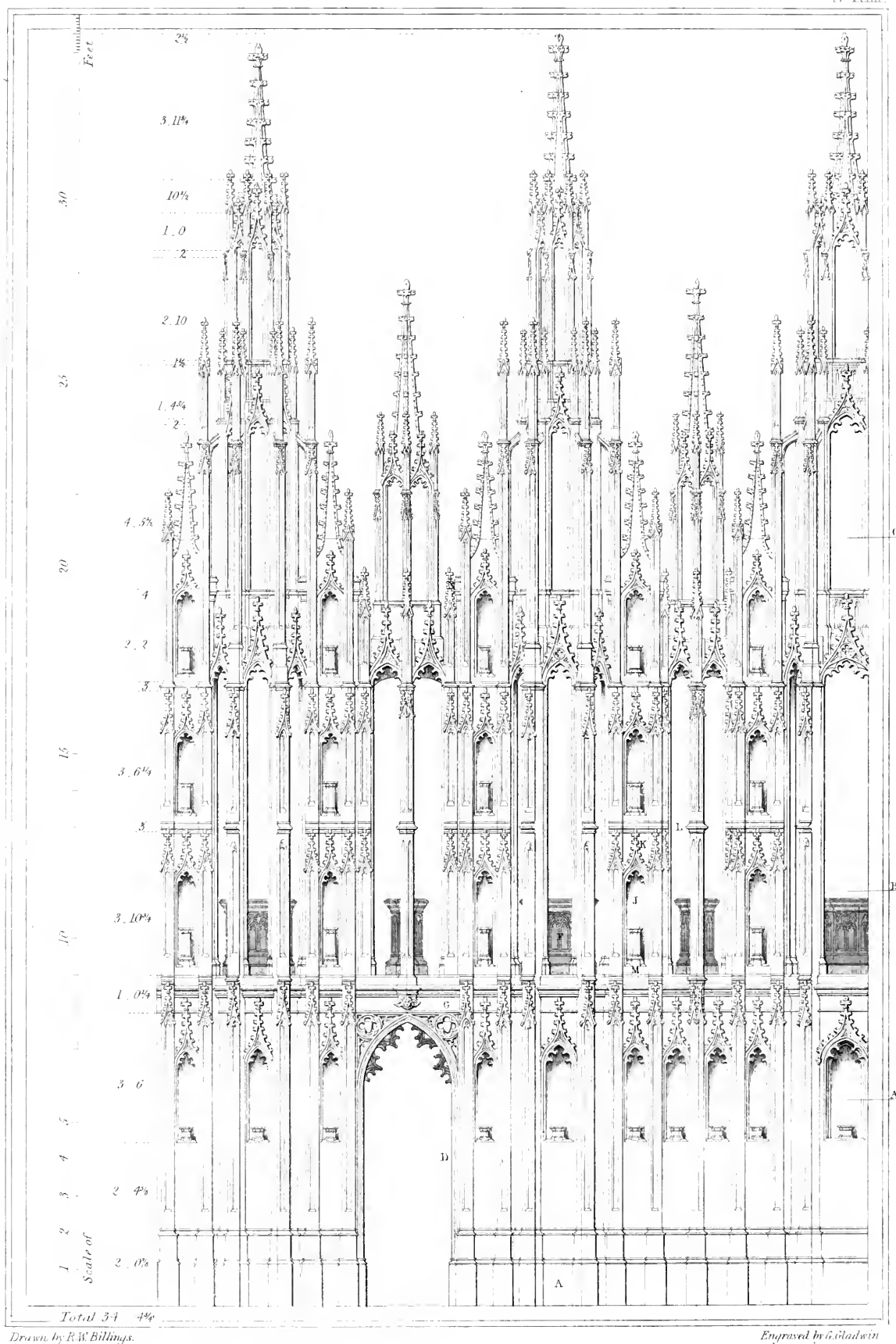


Drawn by R. W. Billings

Engraved by Geo. Winter

ONE HALF OF THE ALTAR SCREEN WEST SIDE

London: Published by T. & W. Boone, S. R. W. Billings, April 1847



Drawn by R.W. Billings.

Engraved by G. Gladwin

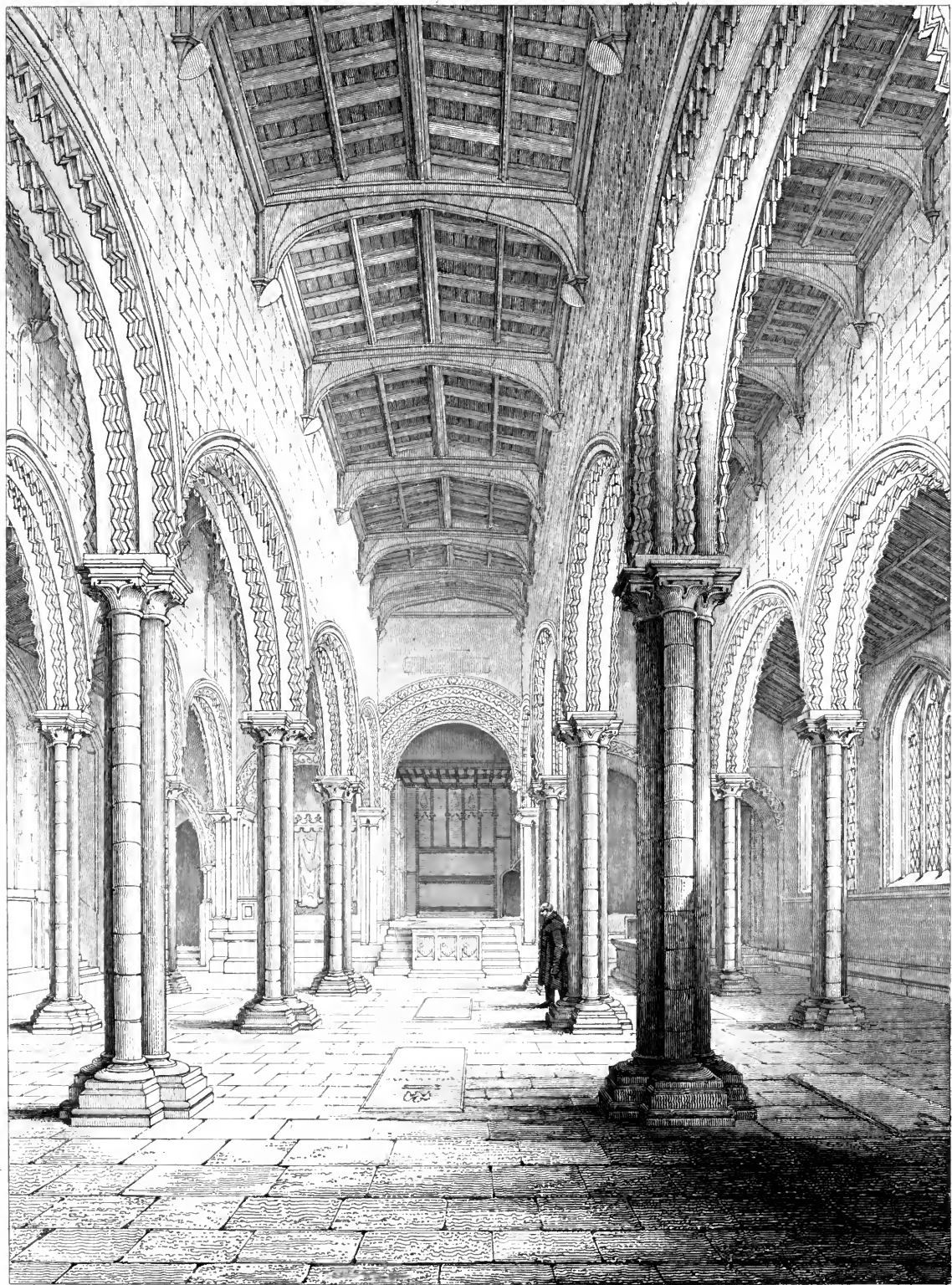
ALTAR SCREEN, HALF ELEVATION, R. SIDE

London: Published by T. & W. Boone, & R.M. Billings, 14, Abchurch Lane.

London Published by T & W Boone, & R W Bullings 1844

12. UNIFORM AFFIDAVITS :

London, Published by T. & W. Boone, & R. W. Billings, 1841.



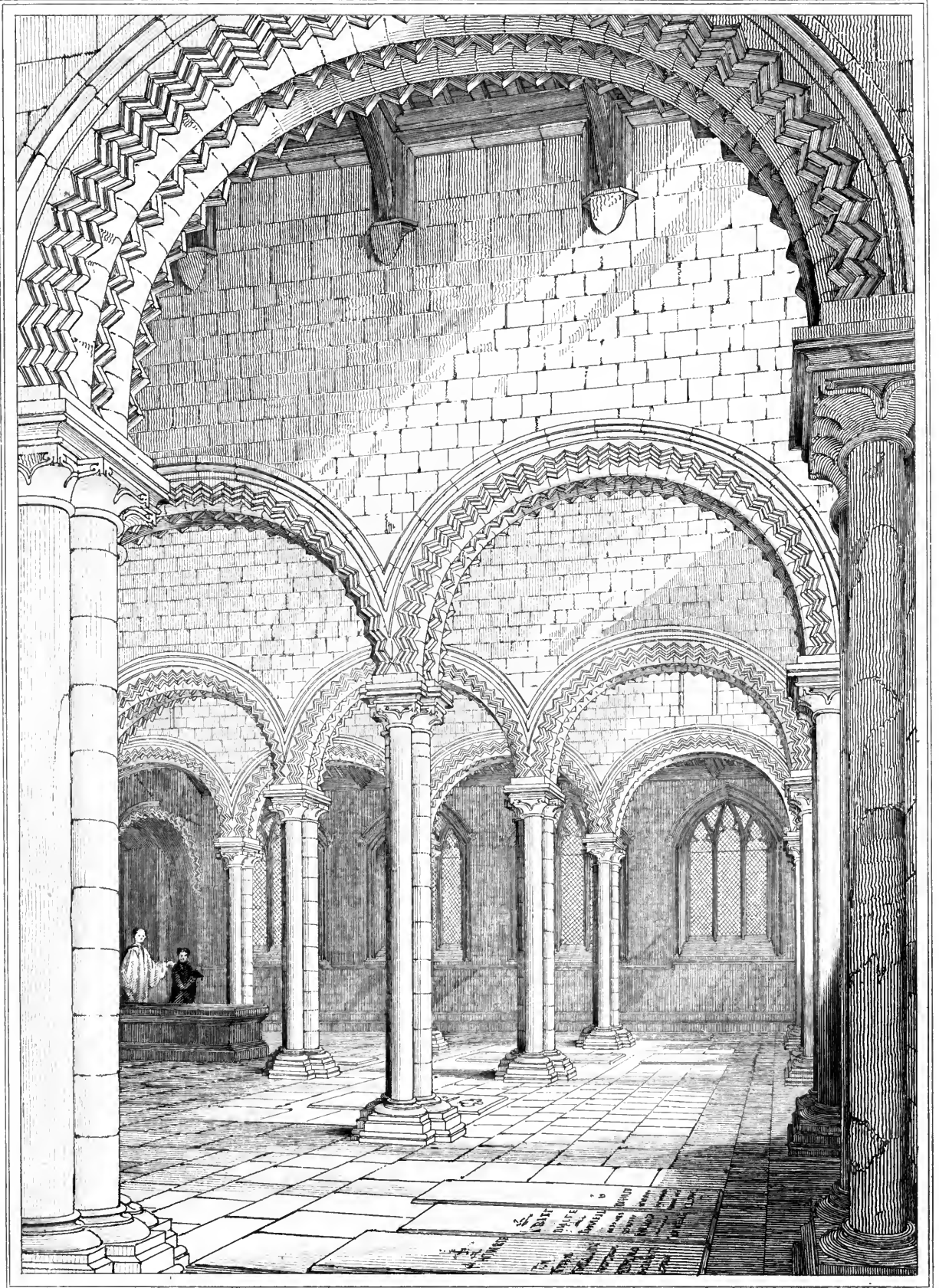
Drawn by R.W. Billings.

Engraved by G. Gladwin

CHURCH OF THE HOLY SEPULCHRE

THE GALLILEE. LOOKING EAST

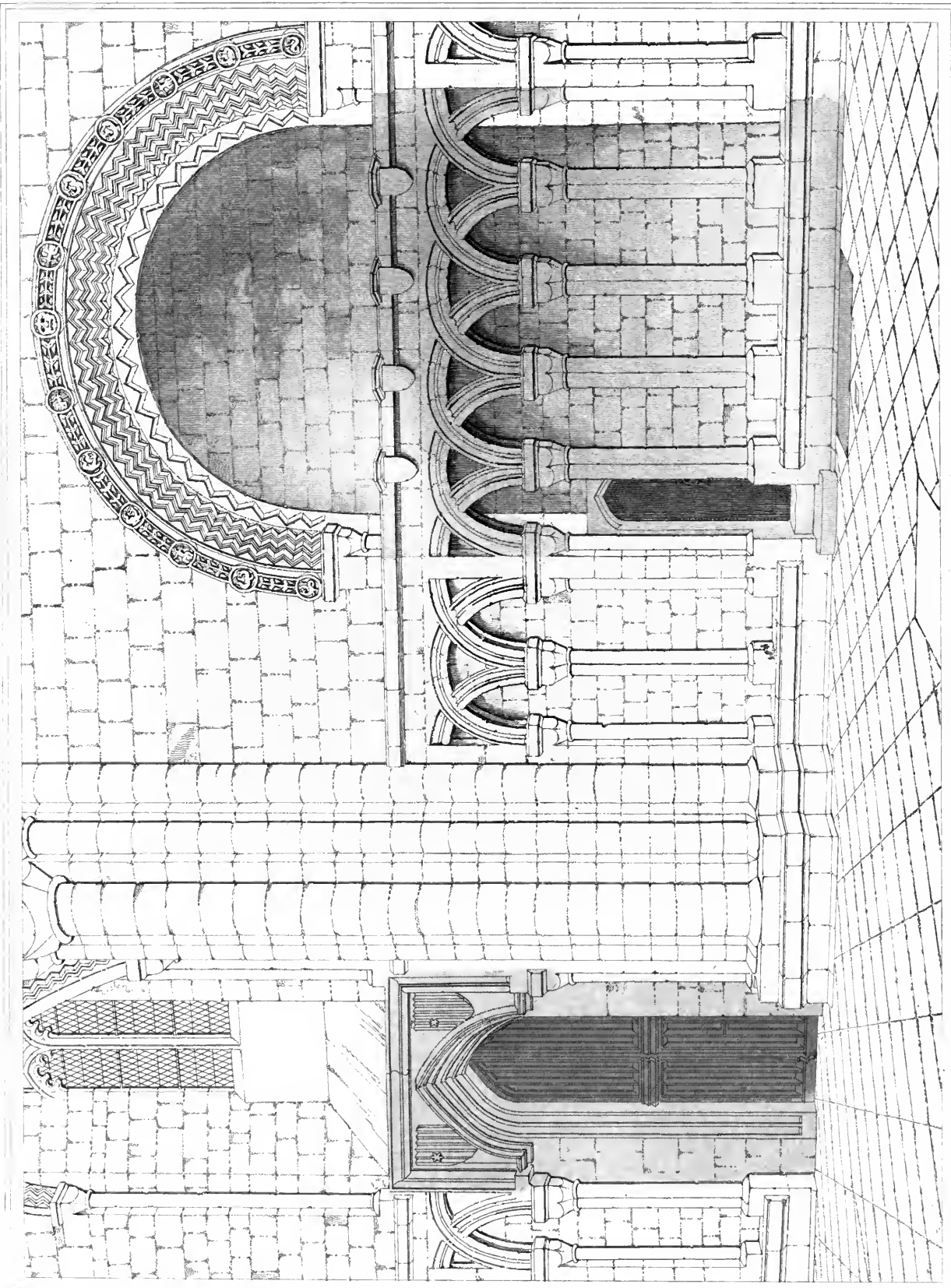
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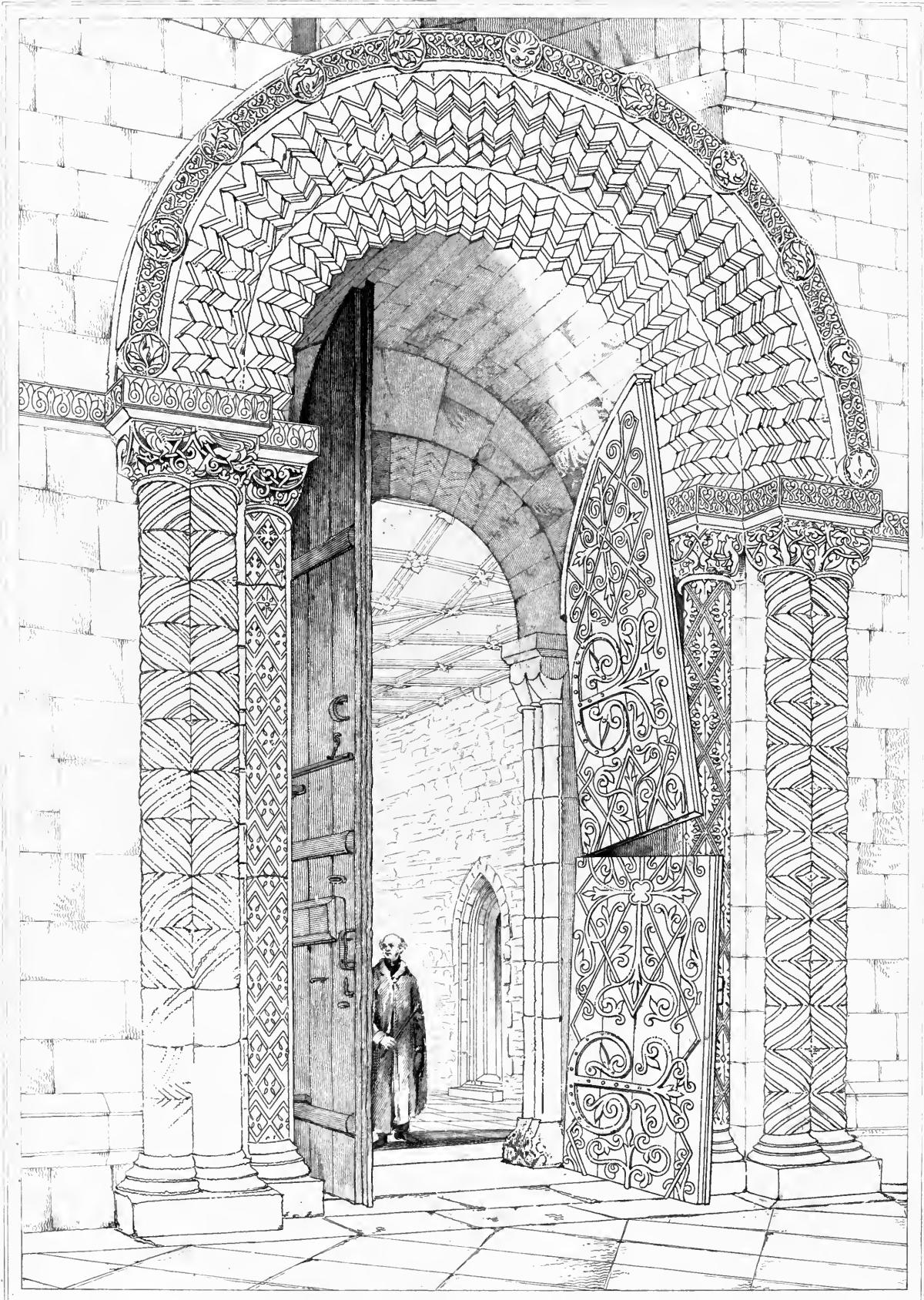
THE GALLERY - VIEW FROM THE N.W. CORNER

London, Published by T. & H. Boone & R.W. Billings 1877



Engraved by G. G. G. G.

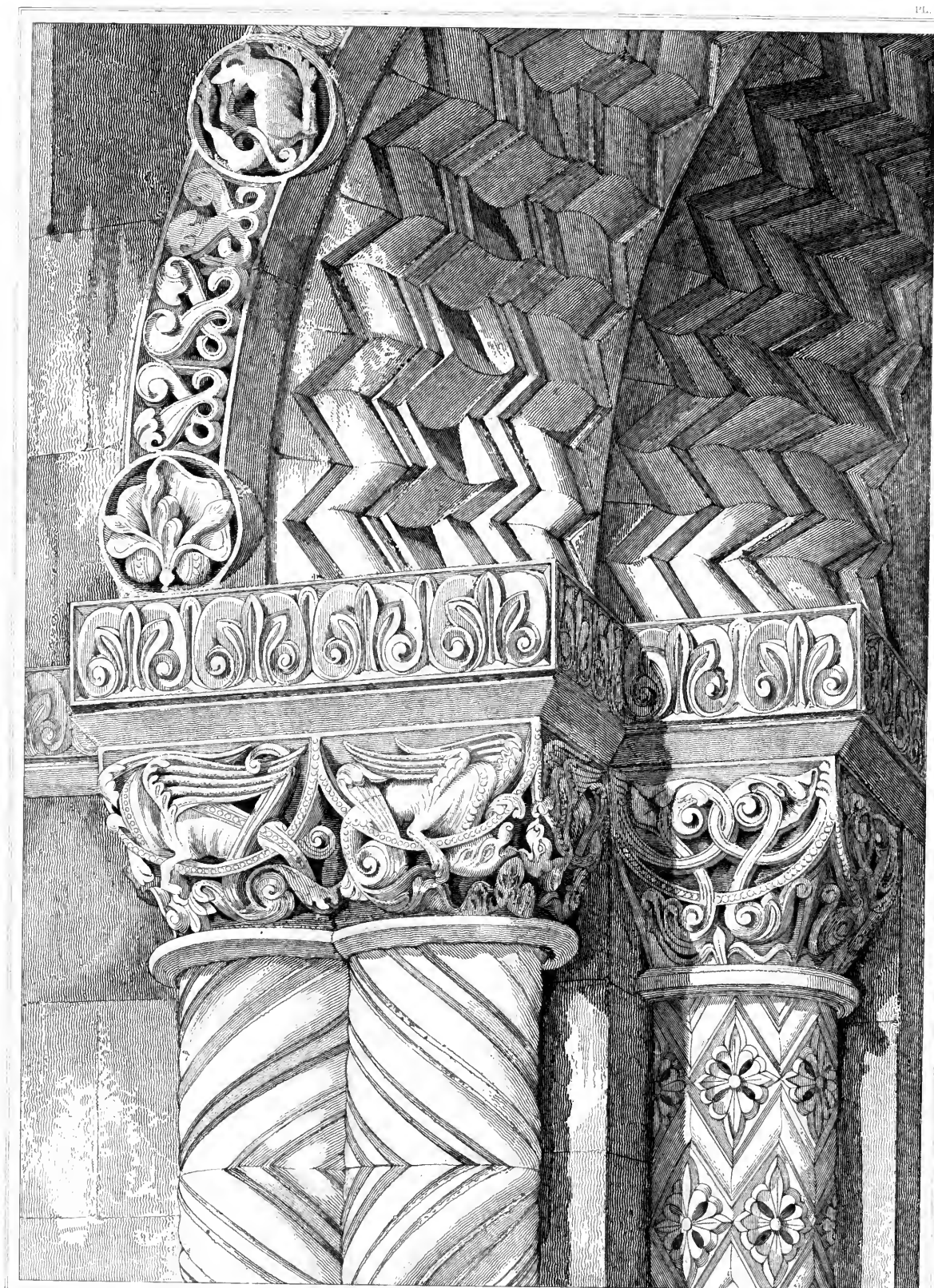
Drawn by R. N. B. B.



Drawn by R. M. Bellamy

Engraved by George Winter.

WILLIAM BELL CATHEDRAL
NORMAN DOORWAY SOUTH SIDE OF NAVE.

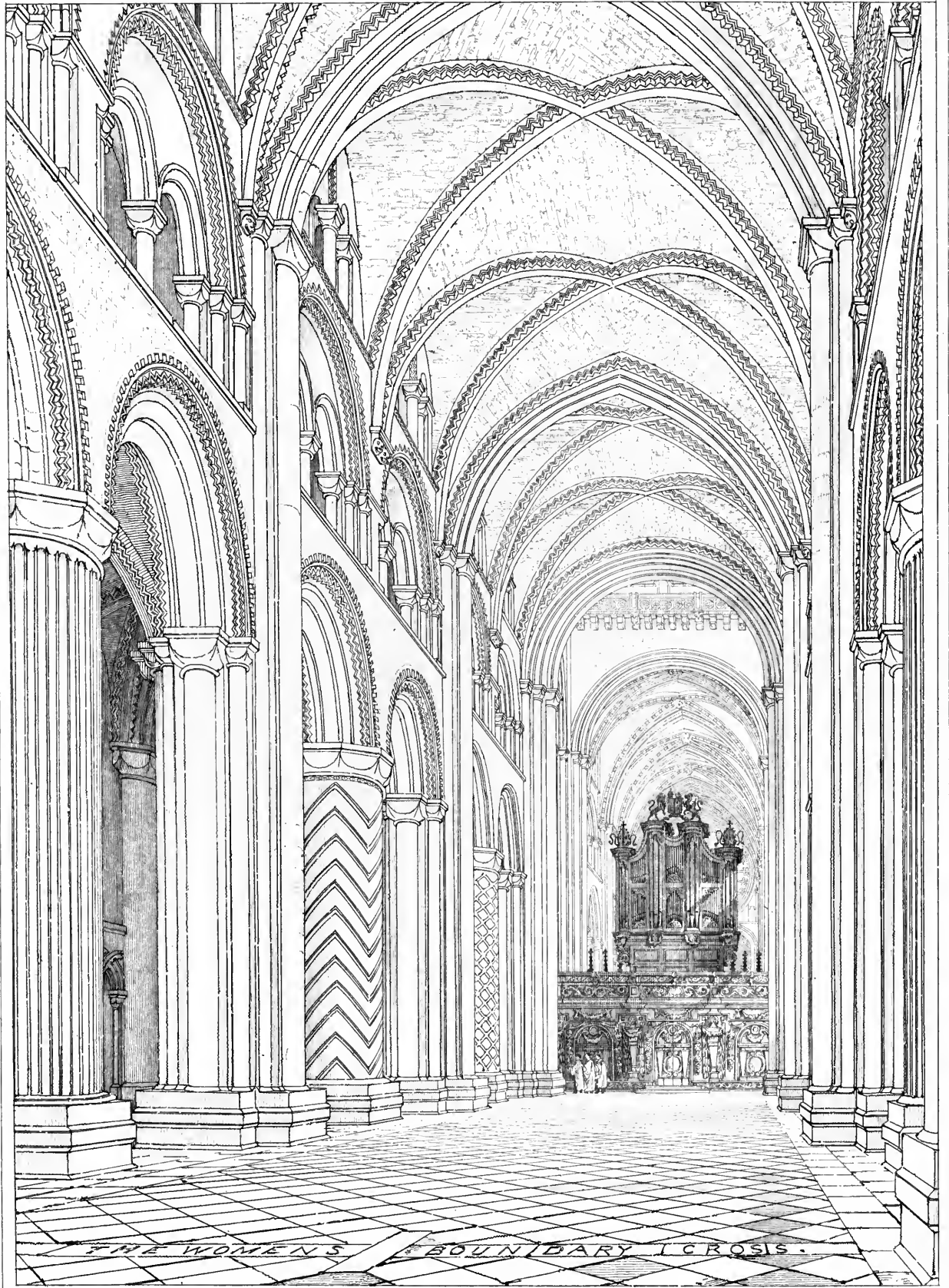


Drawn by R.W. Potts

Engraved by George Winton

NORMAN DOORWAY SOUTH SIDE OF NAVE DETAIL





Drawn & Engraved by R.W. Billings

WYOMING CATHEDRAL
THE NAVE.

Published by T.W. Brown, & R.W. Billings 1871



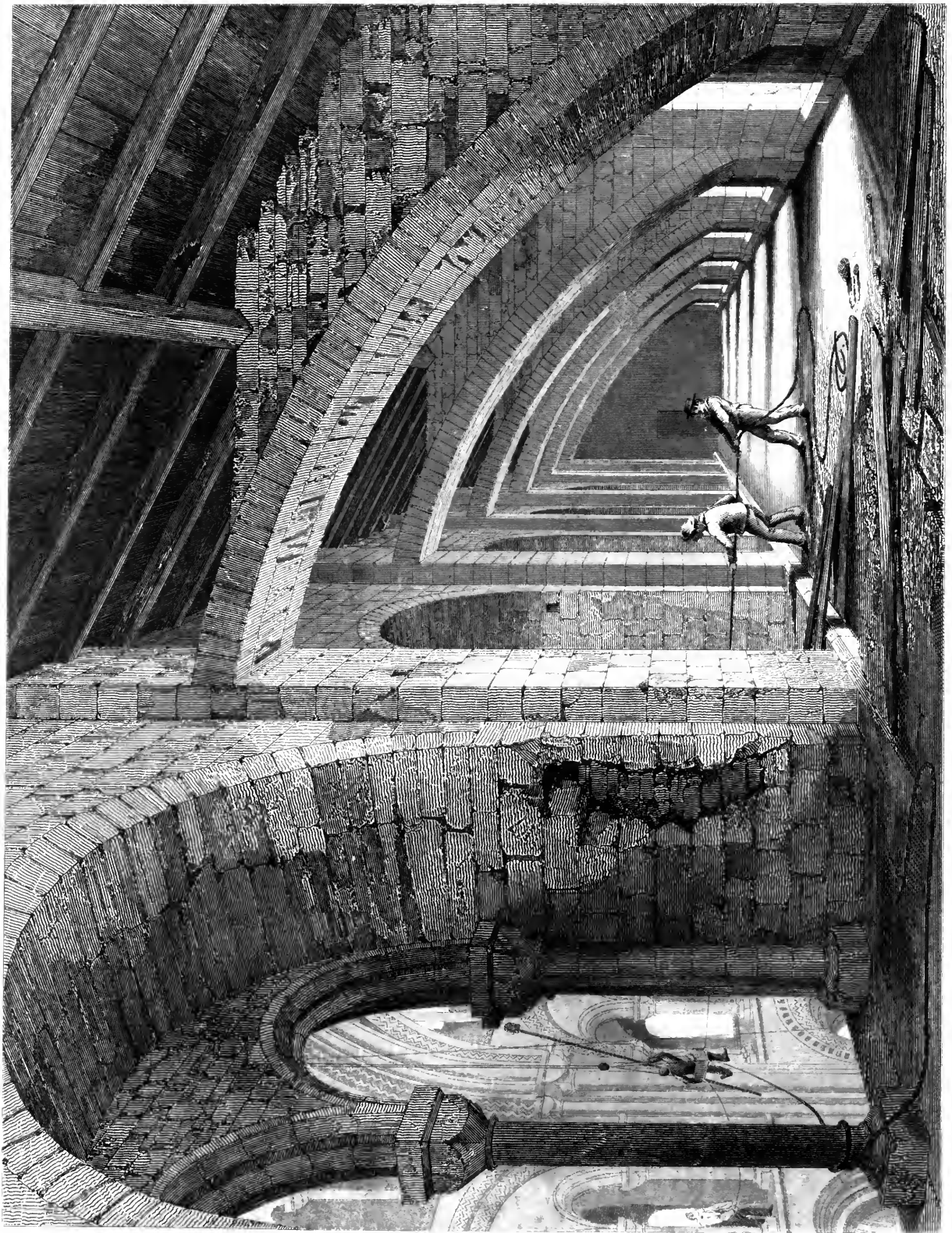
Drawn by E.W. Billings

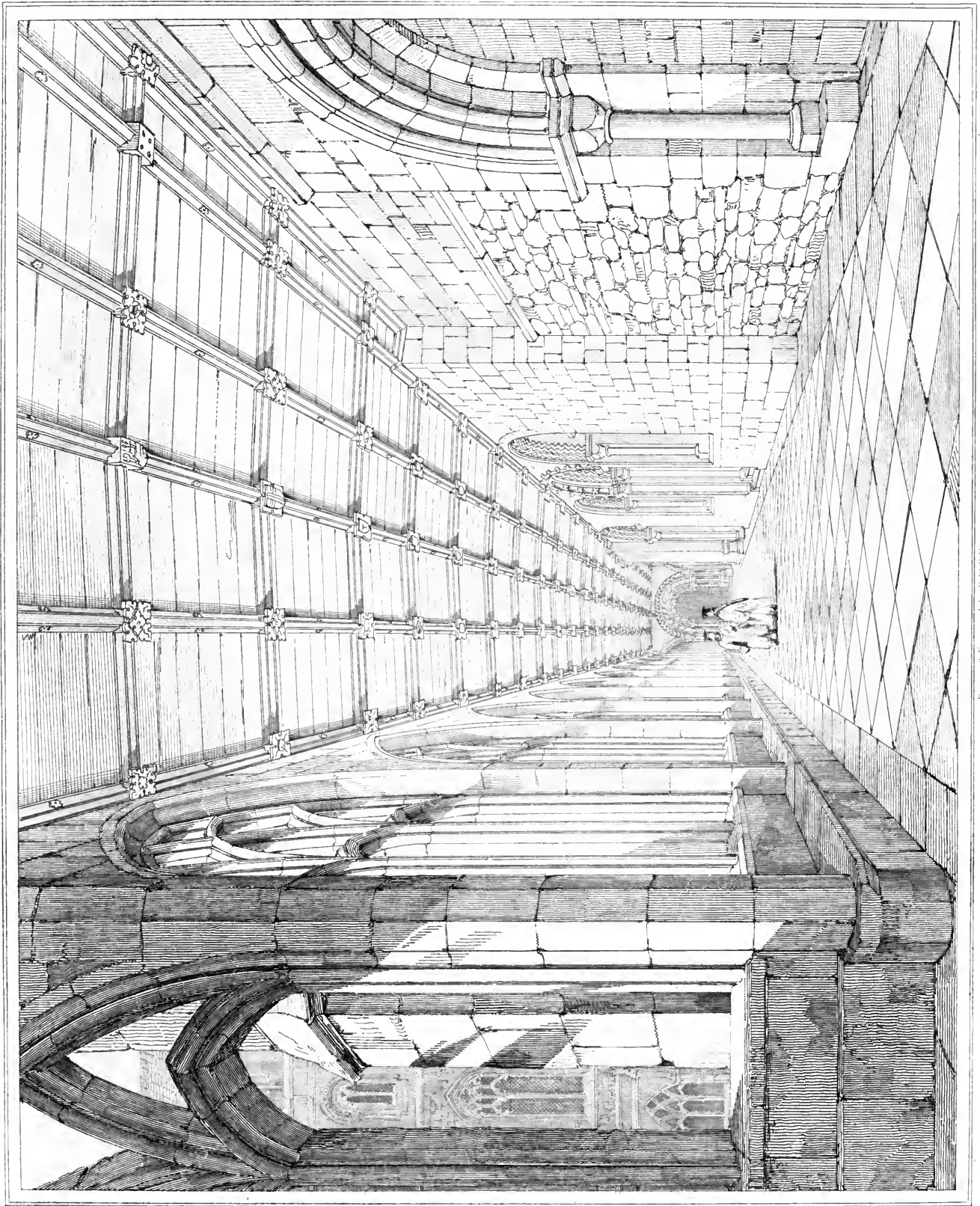
Engraved by G. Winter

DURHAM CATHEDRAL

SOUTH AISLE OF THE NAVE

London Published by T.S.W. Pugin, & W.P. Adams 1841





Drawn & Engraved by R.W. Higgins





Drawn by R. W. Billings

Engraved by John Sadler.

THE CLOISTERS AND SOUTH TRANSEPT.





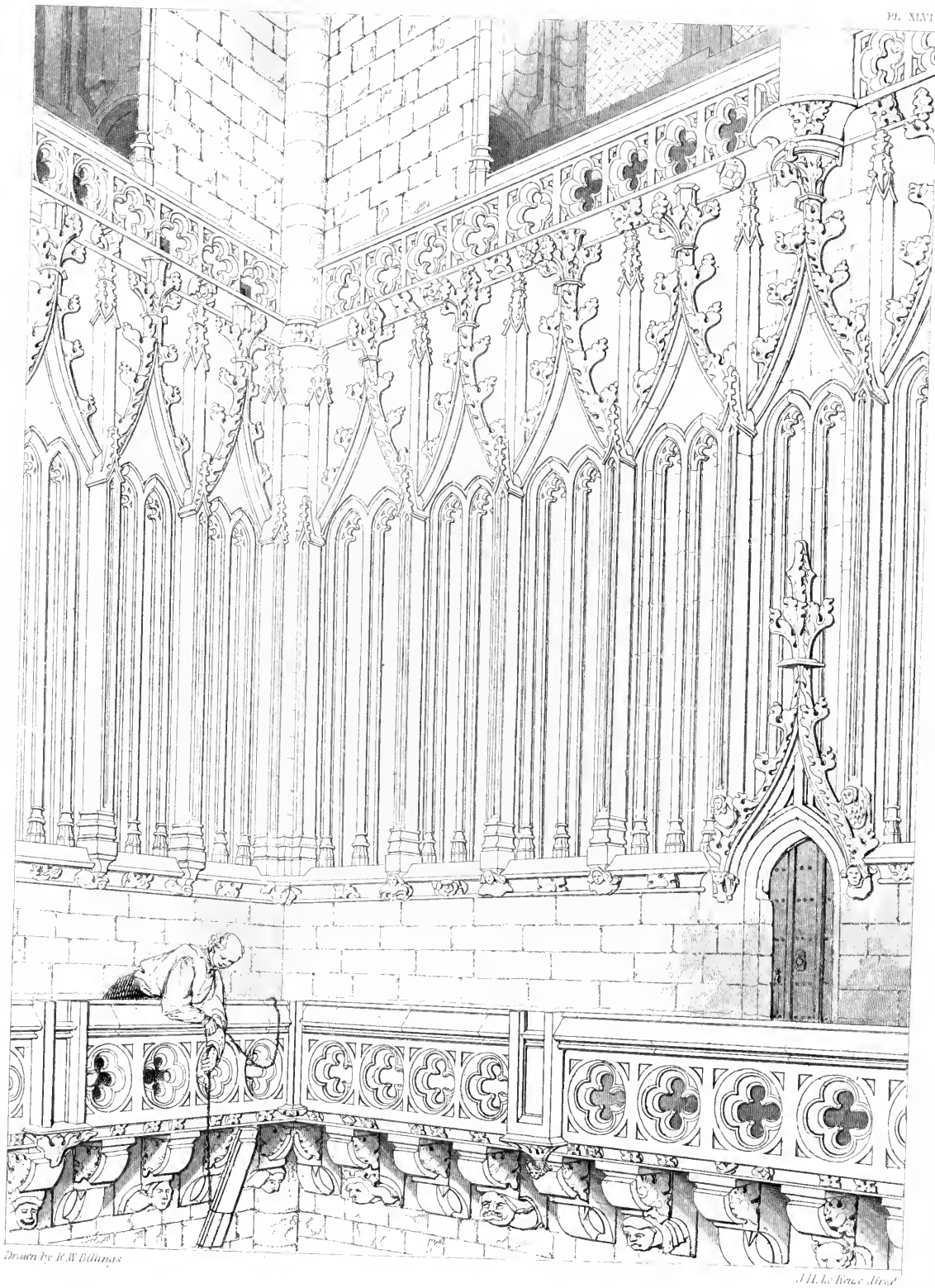
Drawn by R.W. Billings

J.H. Le Kew drew.

THE CATHEDRAL OF LINCOLN.

THE CENTRAL TOWER AND NORTH TRANSEPT.

London, Published by E.W. Boore & R.W. Billings, April 1843



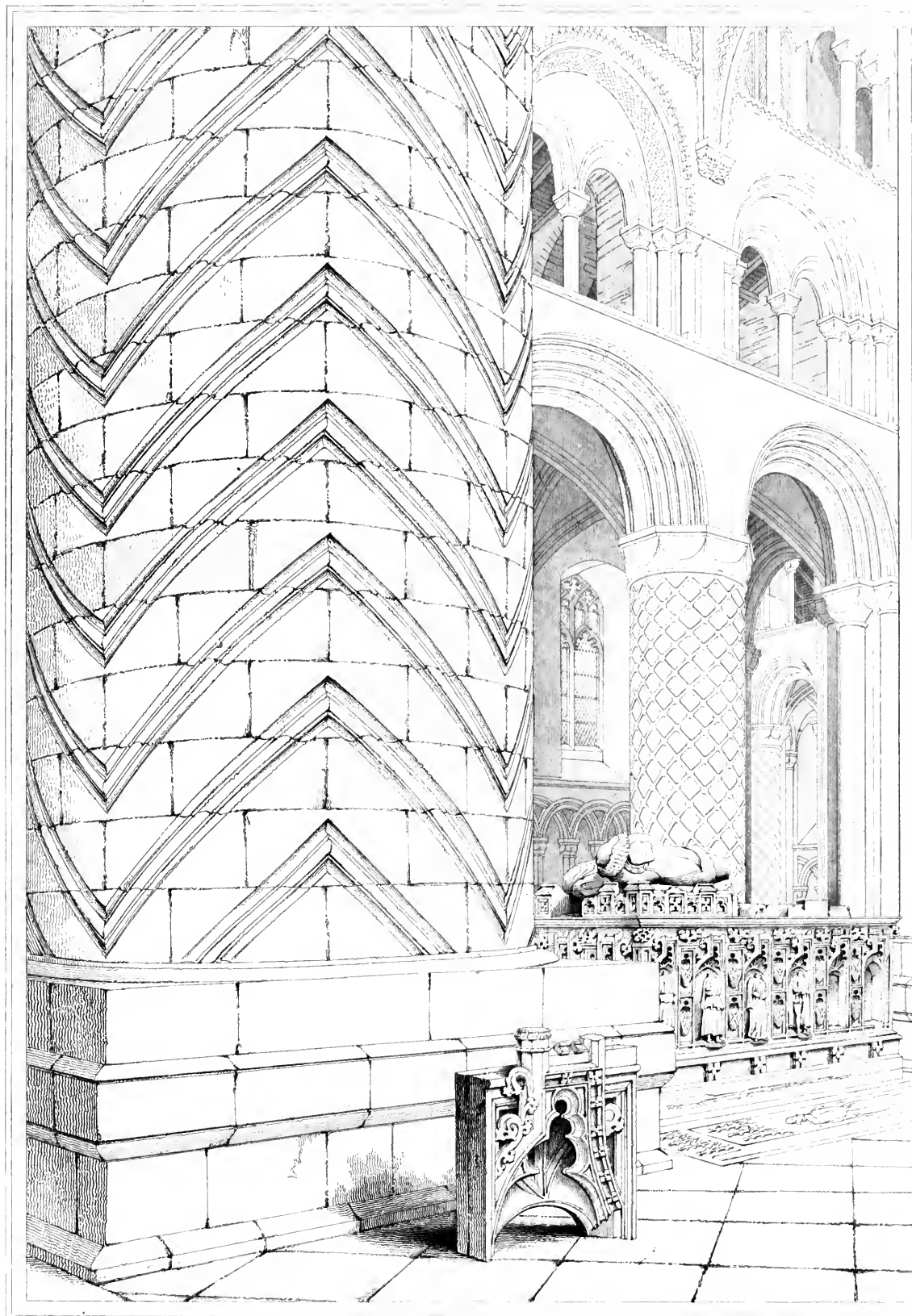
Drawn by R.W. Billings

J.H. le Roux del.

THE GREAT TOWER

PANELLING IN THE GREAT TOWER.

London Published by T & W Boone & R.W. Billings, 1891.

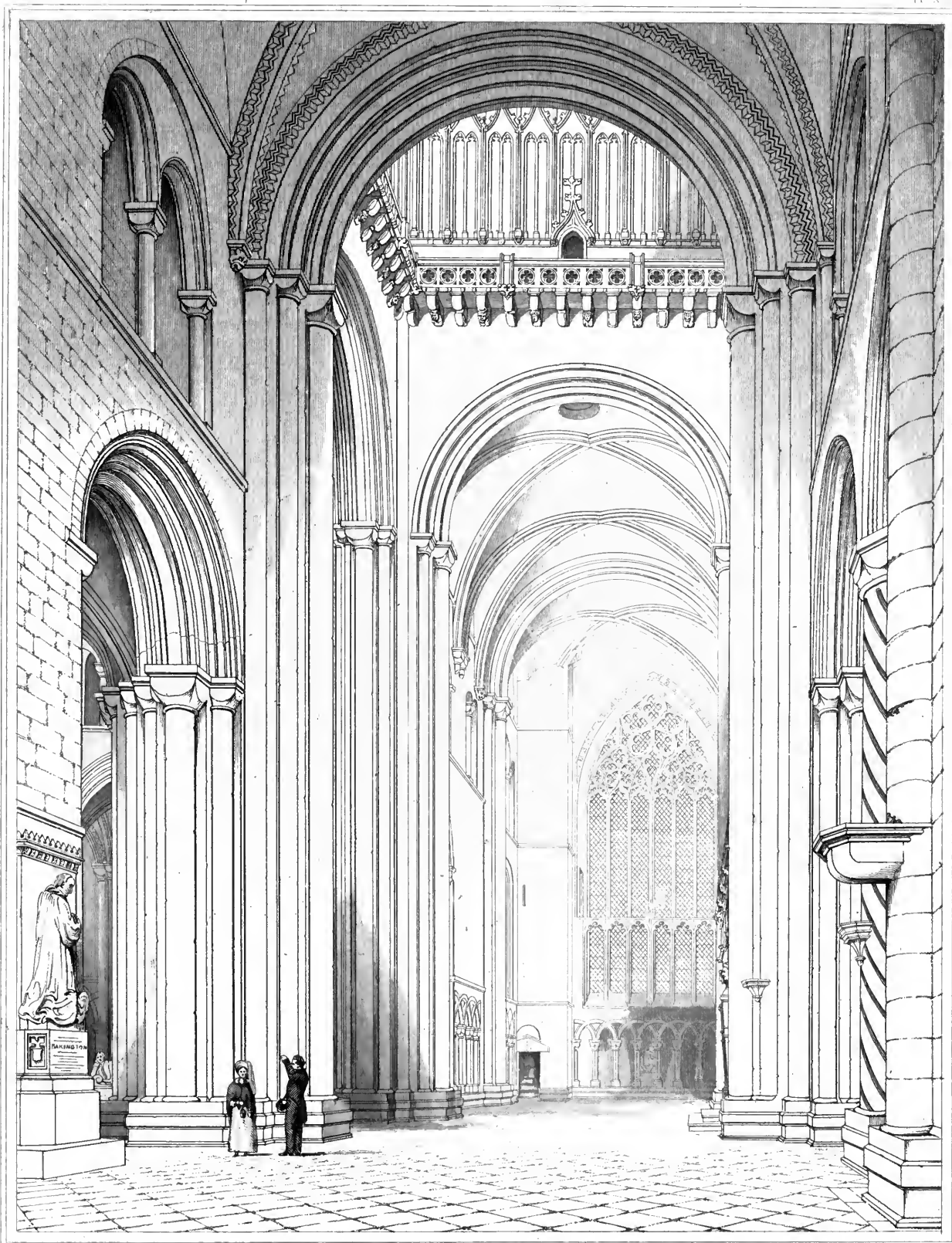


Drawn by R.W. Billings.

Engraved by G. Gladwin.

VIEW ACROSS THE EAST END OF THE NAVE.





Drawn by R. W. Billings

Engraved by G. G. G. G.

DURHAM CATHEDRAL

THE TRANSEPT, LOOKING NORTH.

London, Published by J. & W. Parker & R. E. Billings, Esq.



Drawn & Engraved by R.W. Billings.

WILLIAM WATSON

THE CLOCK & PART OF THE SOUTH TRANSEPT.





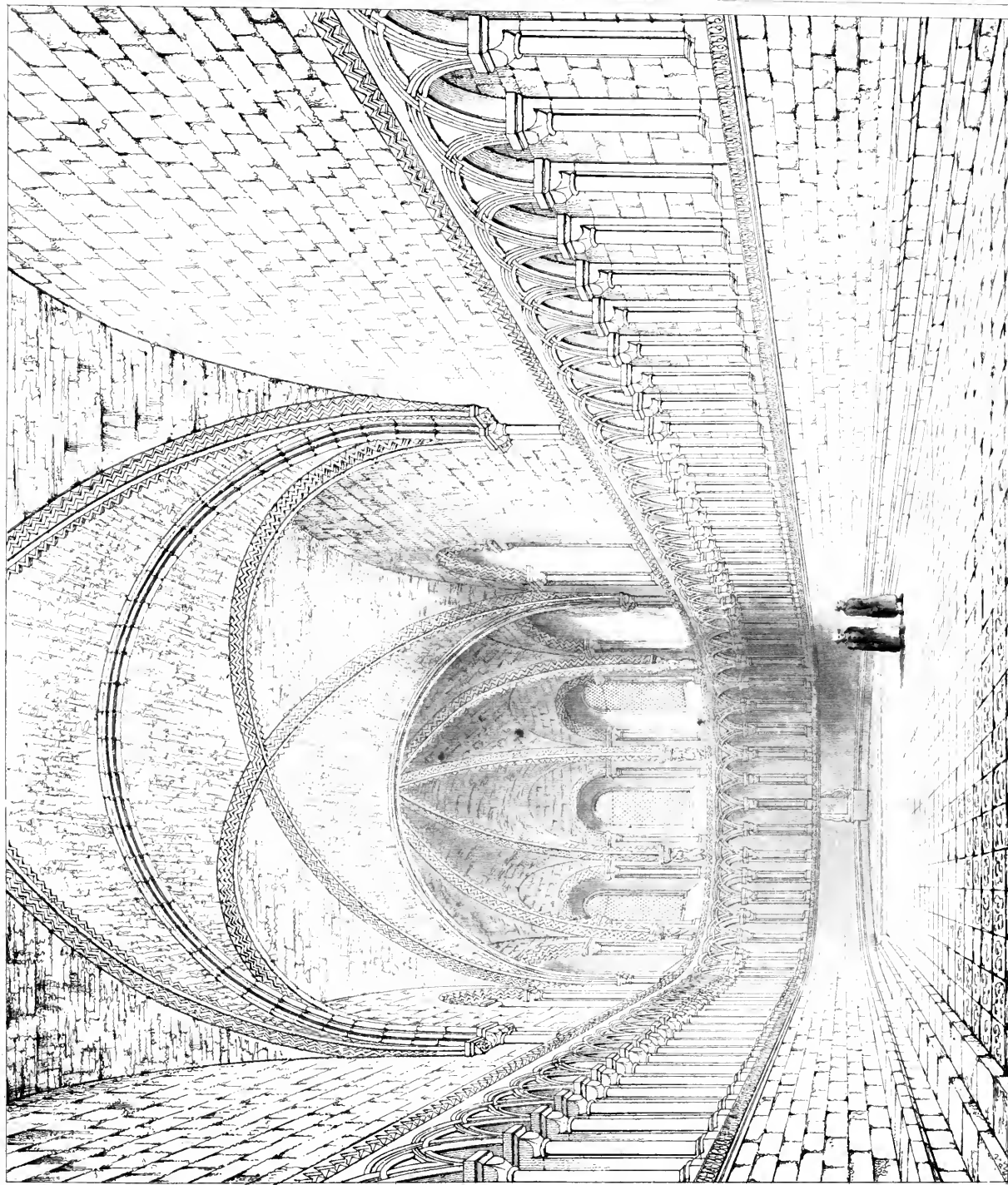
Drawn by R.W. Bonas

Engraved by G. Chaswell

THE CHOIR OF DURHAM CATHEDRAL

THE CHOIR LOOKING WEST

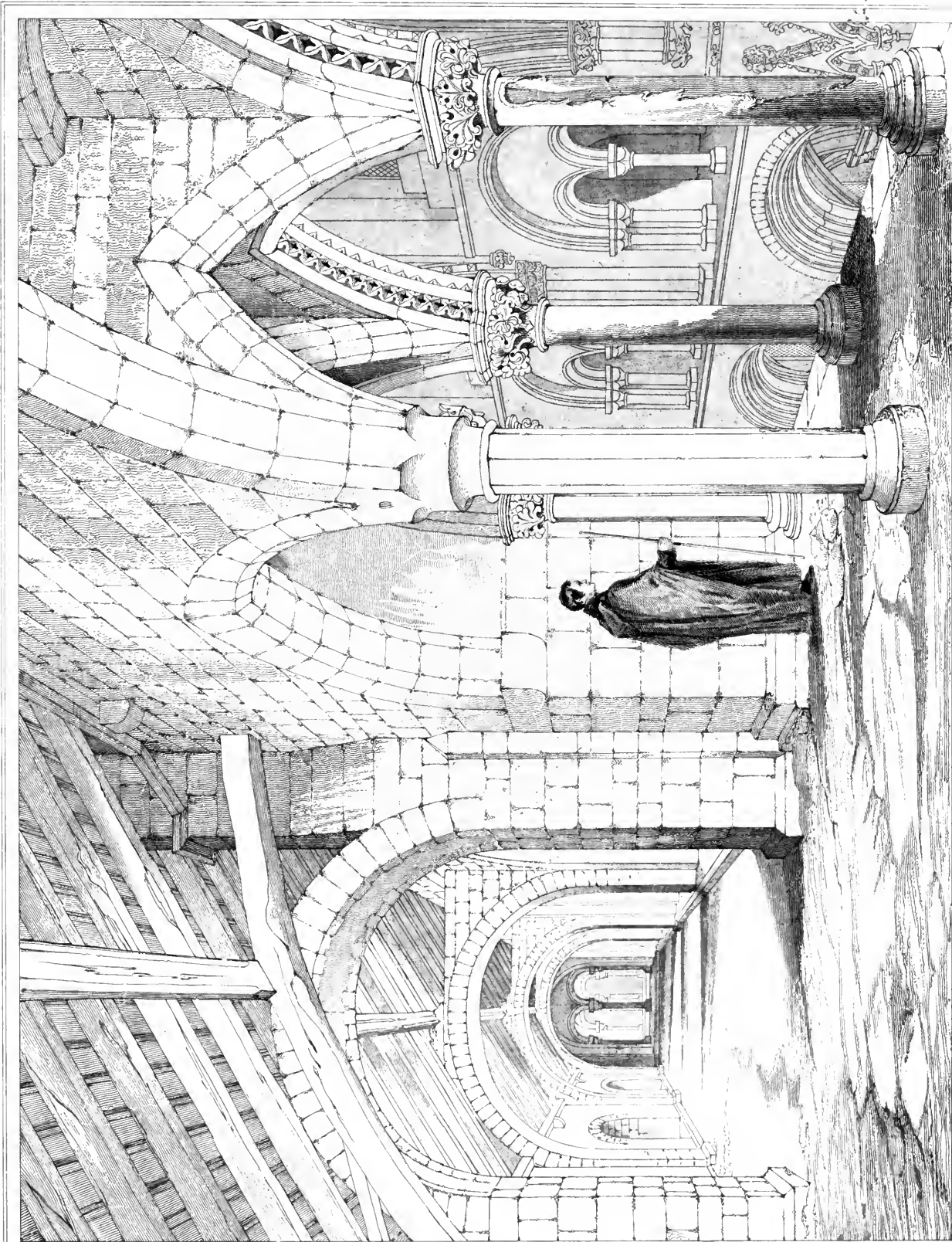


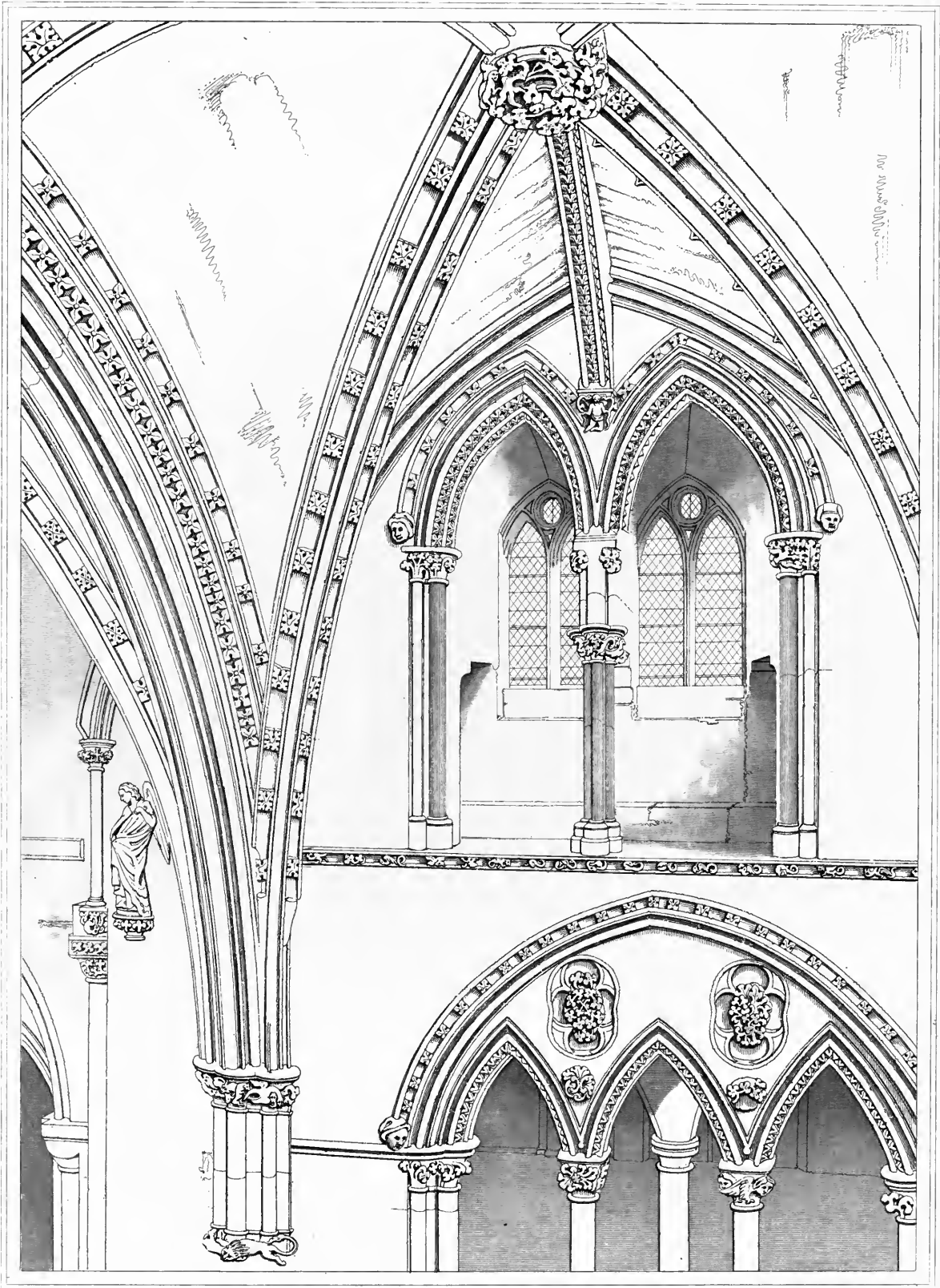


Engraved by A. R. Smith

Drawn by R. B. Williams





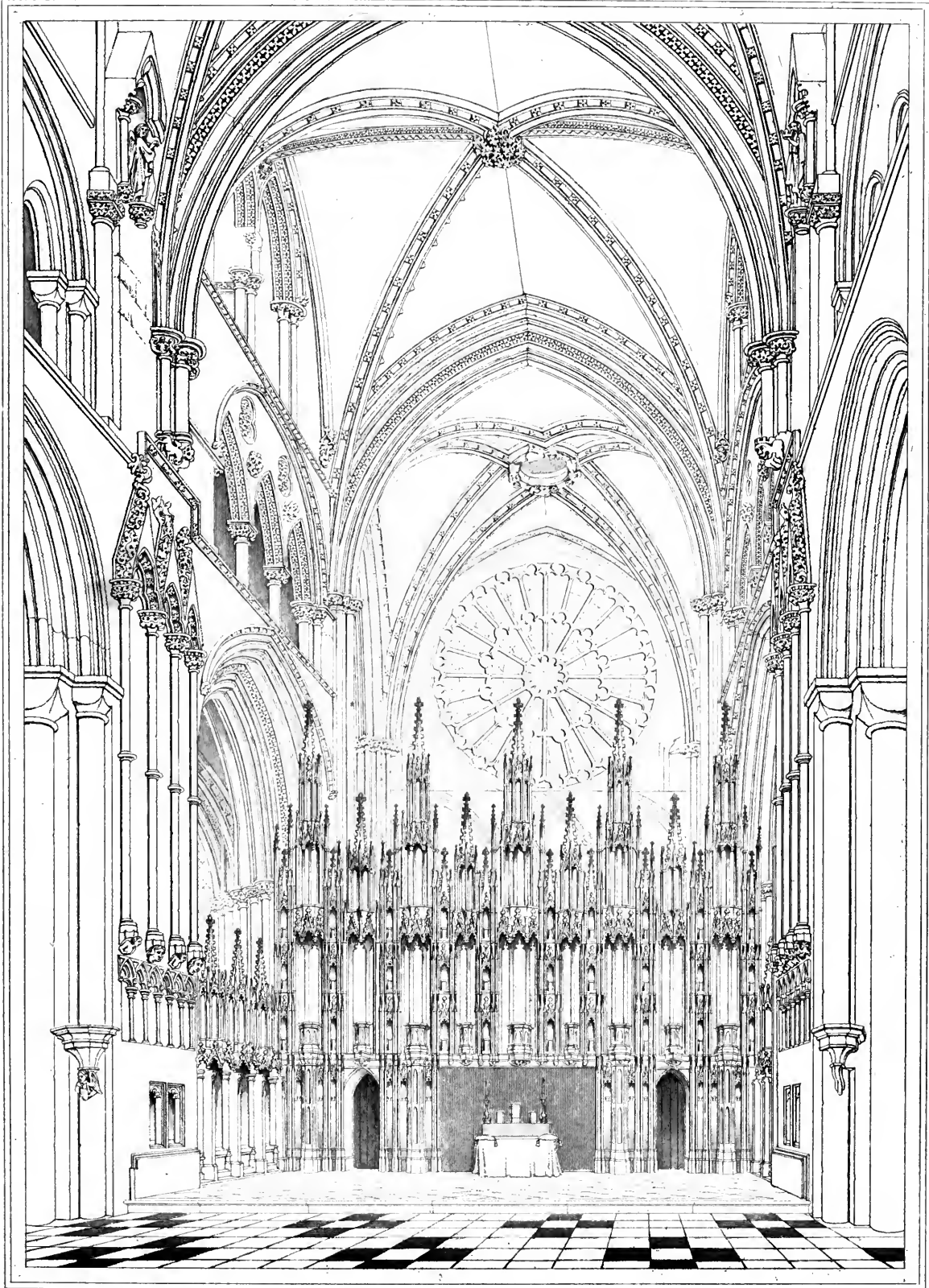


Drawn by R. W. Billings

Engraved by G. G. G. G.

DURHAM CATHEDRAL.
EASTERN COMPARTMENT OF THE CHOIR NORTH SIDE.





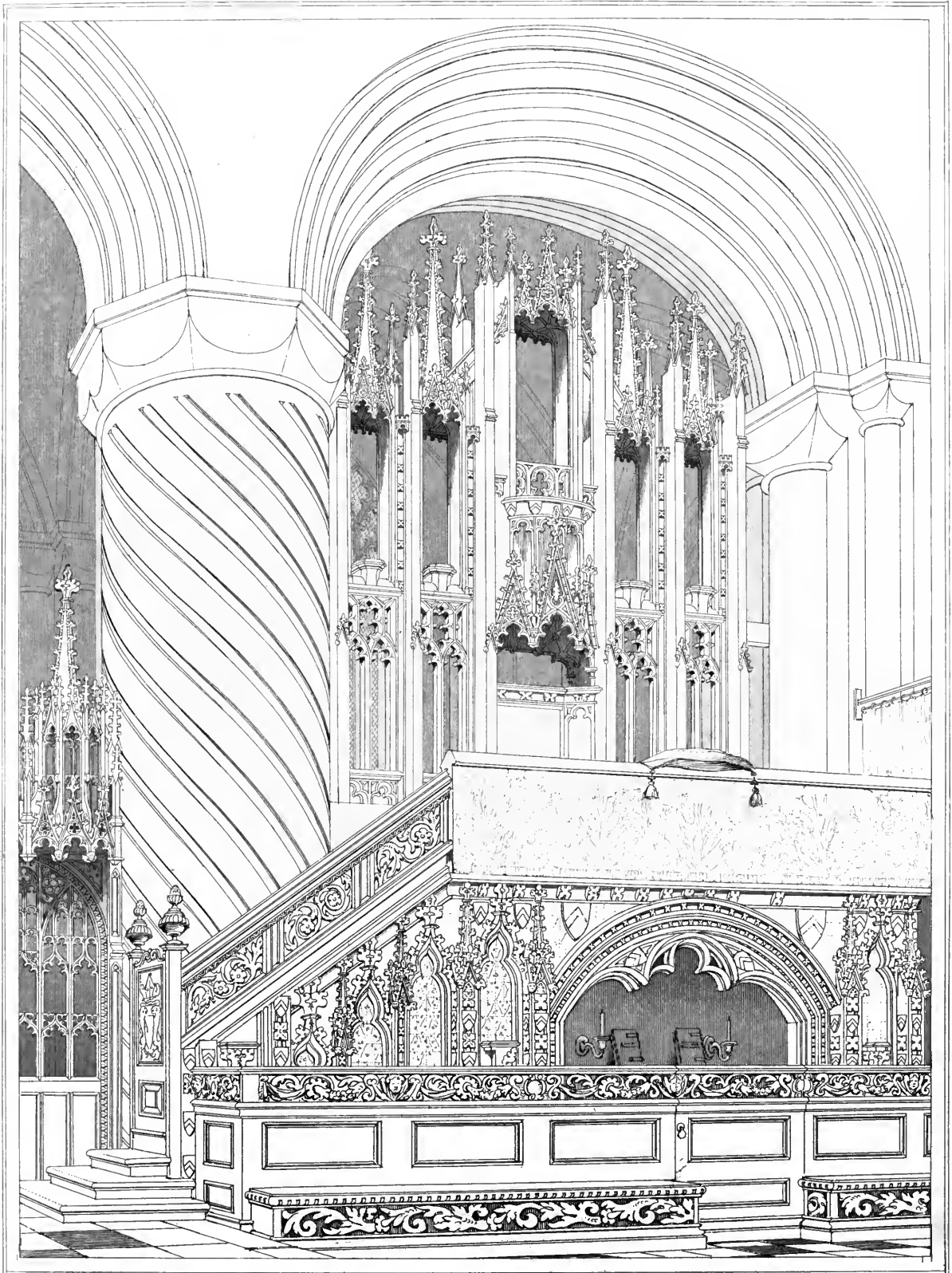
Drawn by R.W. Billings

Engraved by G. Gladwin.

WINDHAM ABBEY CHURCH

ALTAR SCREEN & EAST END OF THE CHOR.

London, Published by T.W. Boone, & R.W. Billings April, 1847.



Drawn & Engraved by R.W. Billings

DURHAM CATHEDRAL.

THE BISHOP'S THRONE.

London Published by T & W Agnew, & R.W. Billings 1871

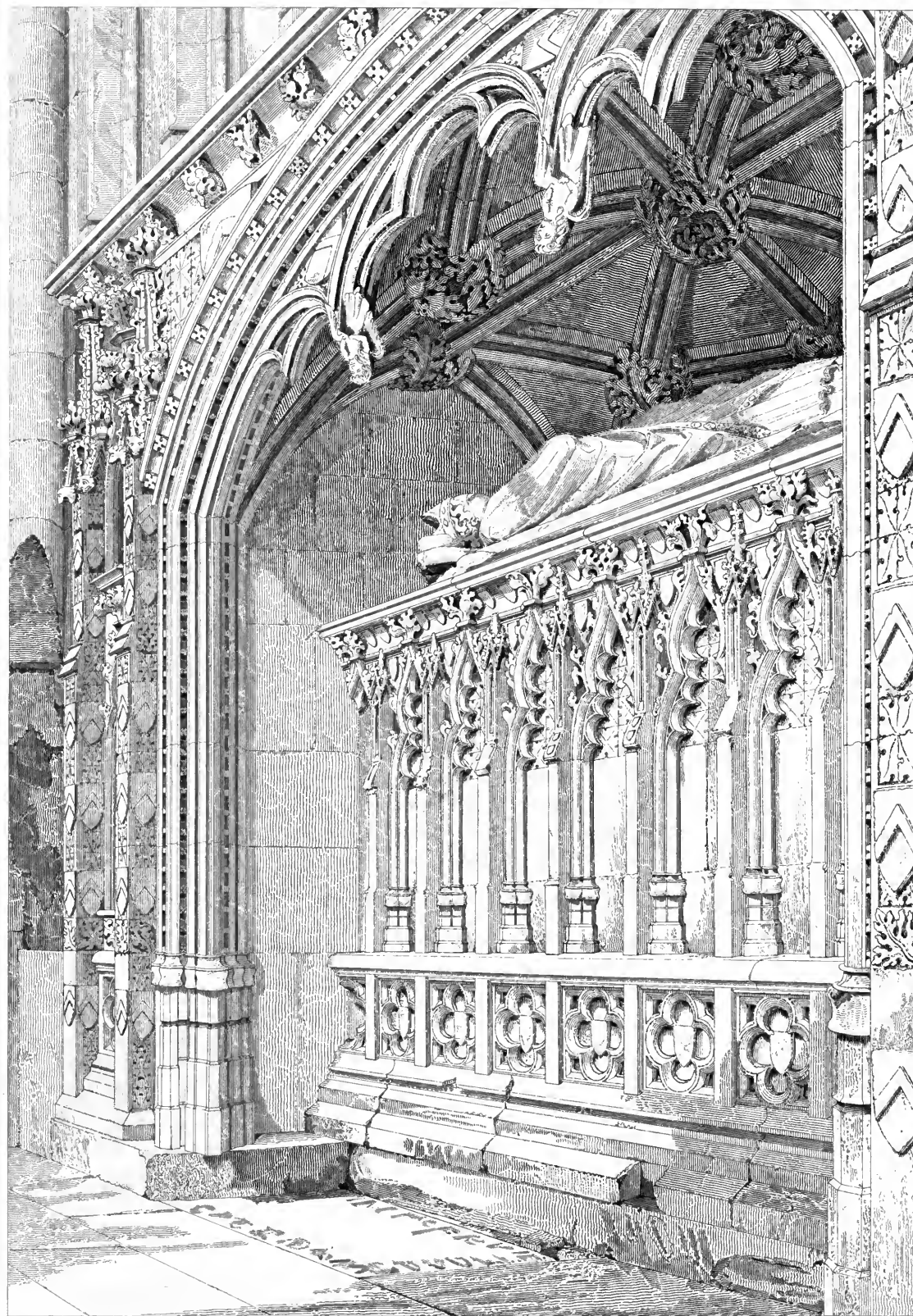


Drawn by R.W. Billings.

Engraved by G. Gladwin.

ELY CATHEDRAL.
BACK OF THE BISHOP'S THRONE.

London, Published by T.S.W. Boone & R.W. Billings.

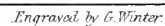


Drawn by R. W. Billings.

Engraved by John Sadler.

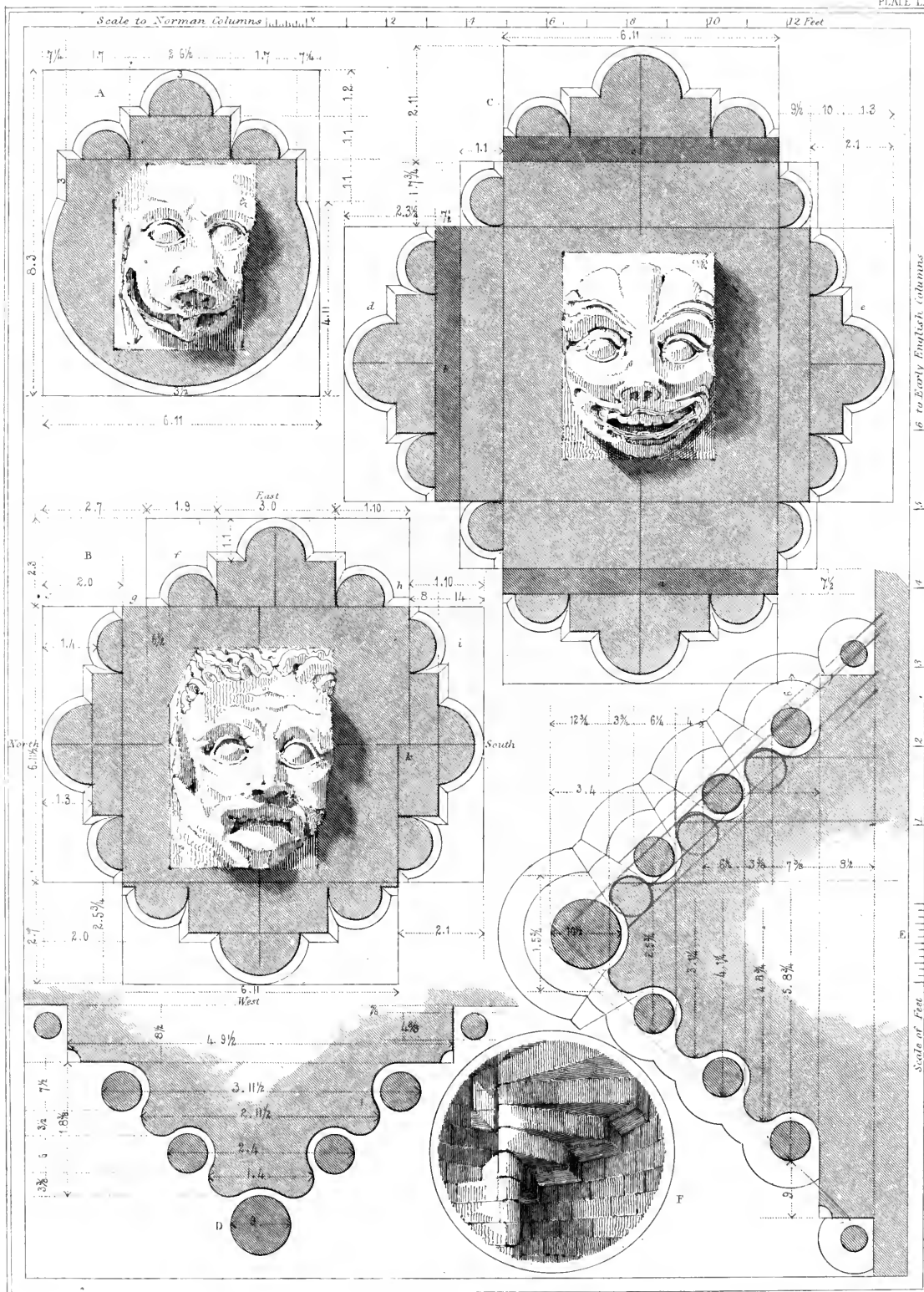
DURHAM CATHEDRAL.

TOMB OF BISHOP HATFIELD, FORMING PART OF THE BISHOP'S THROSE.



London, Published by T. & W. Boone, & R. W. Bellings, September, 1812



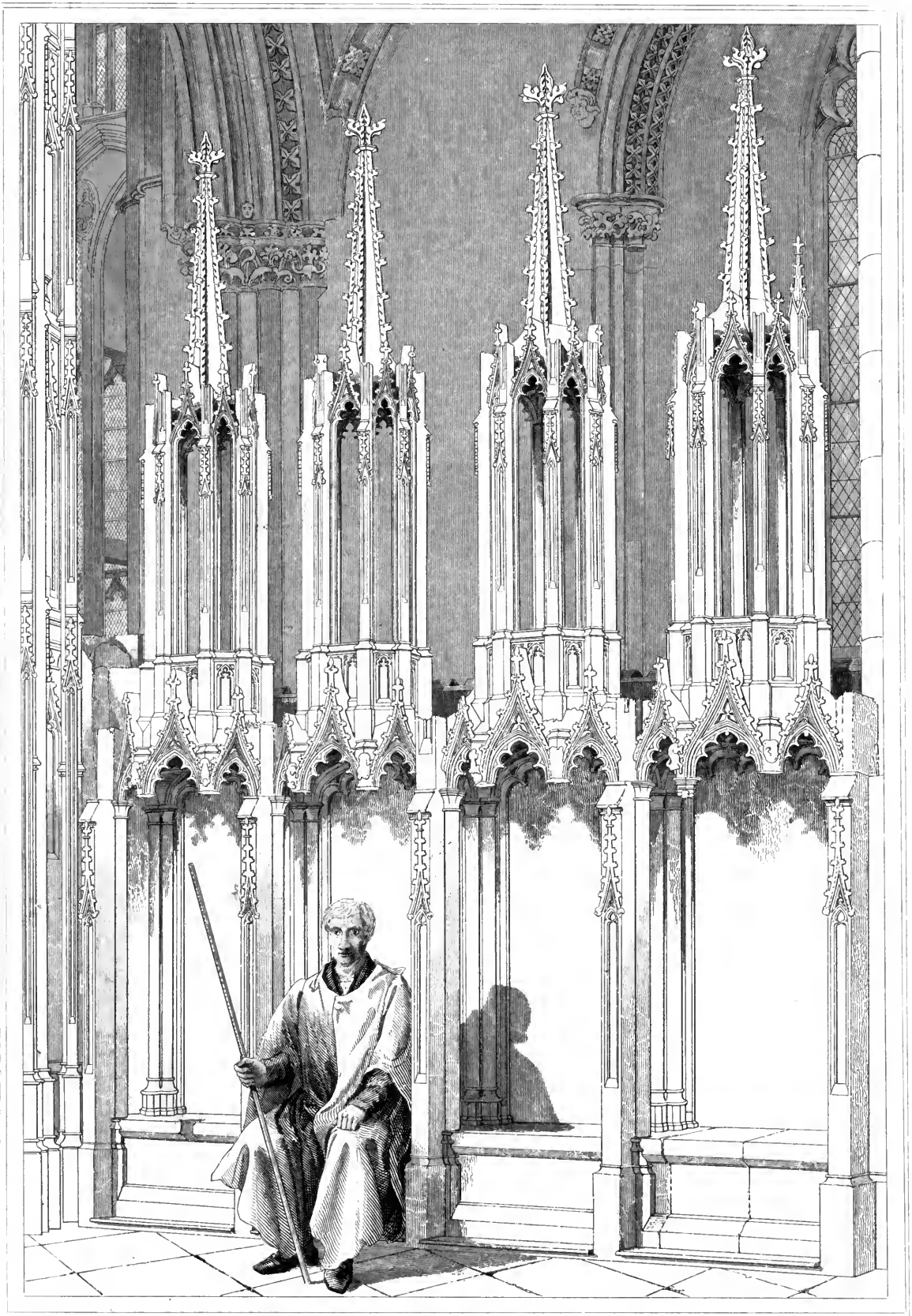


Drawn & Engraved by R.W. Billings

DURHAM CATHEDRAL.

PLAN OF COLUMNS AND DETAILS



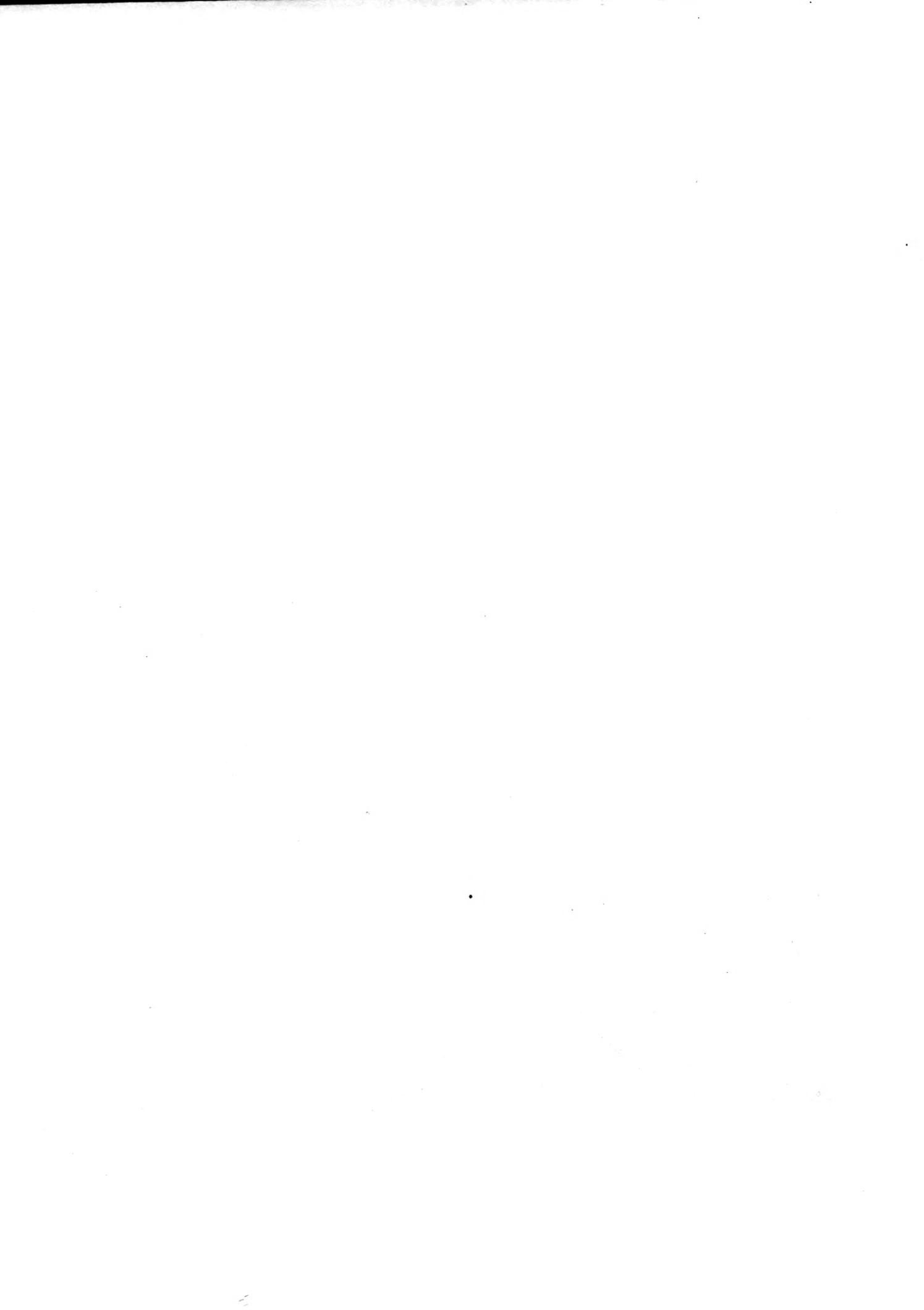


Drawn by R. W. Billings

Engraved by John Sadler

SEDILE SOUTH SIDE OF THE ALTAR SCREEN

London: Published by P. & S. W. Billings & Co.



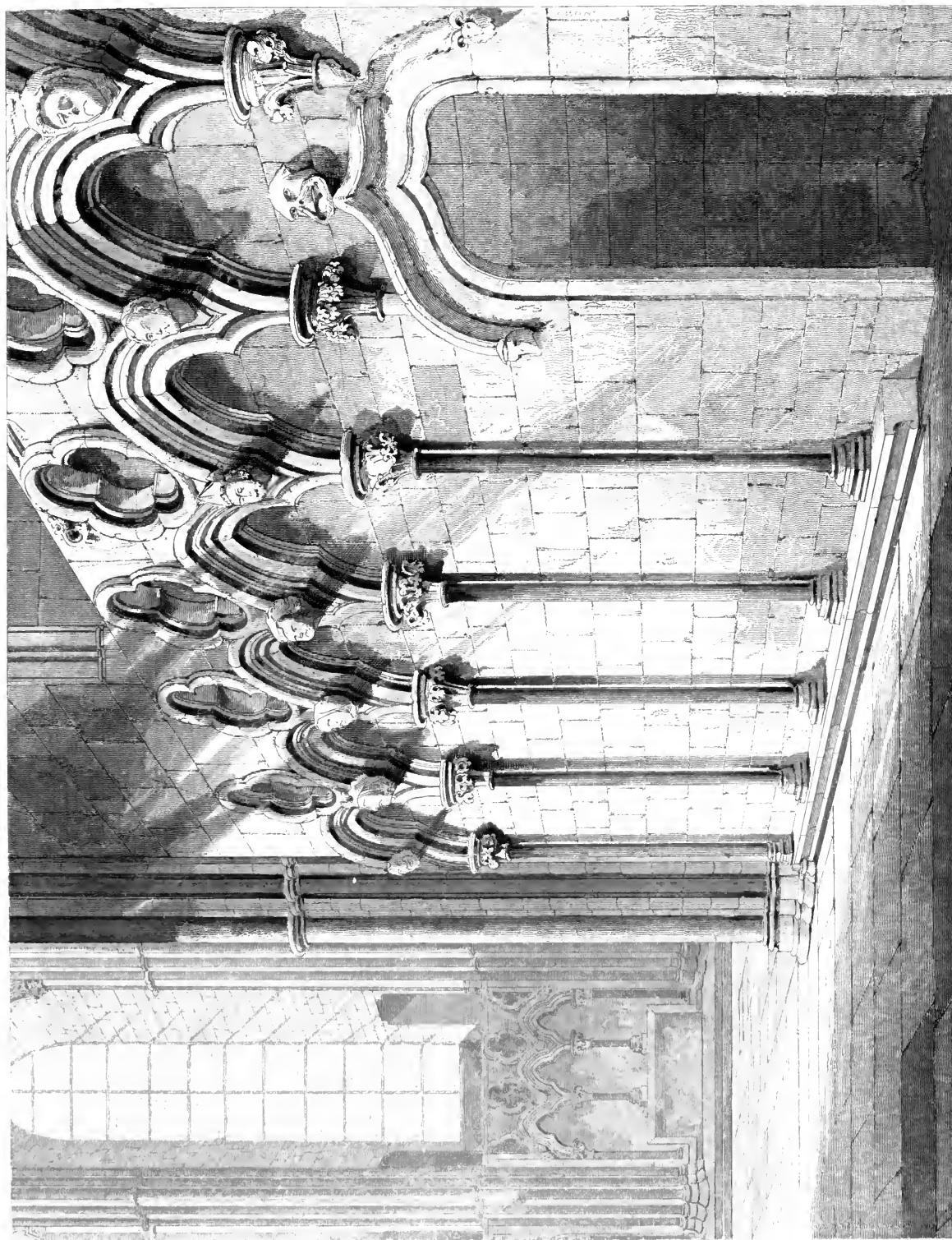


Drawn by R. W. Billings

J. H. Le Keux. Sculp.

NORTH END OF THE NINE ALTARS





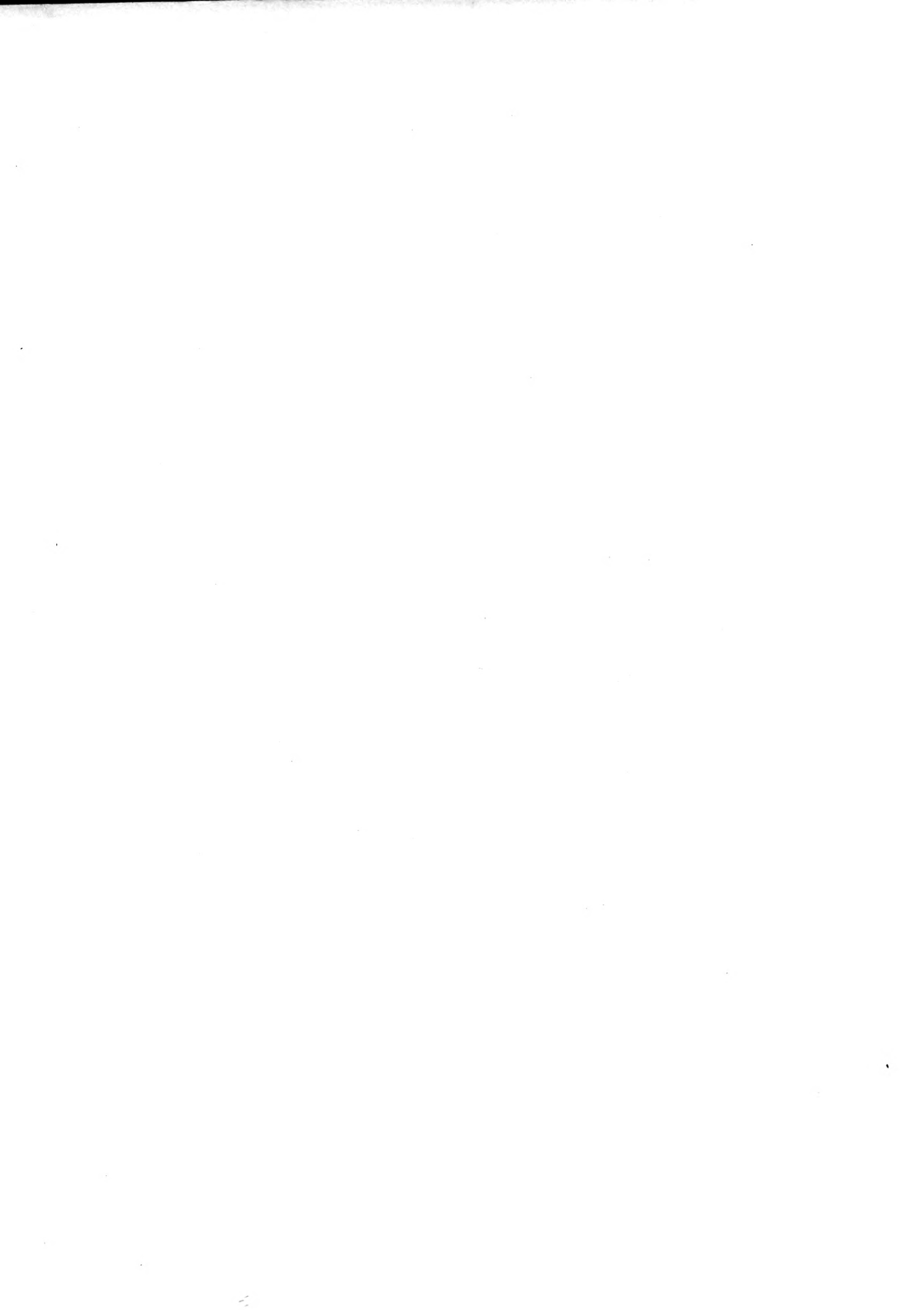
Drawn by R. W. Piddington.

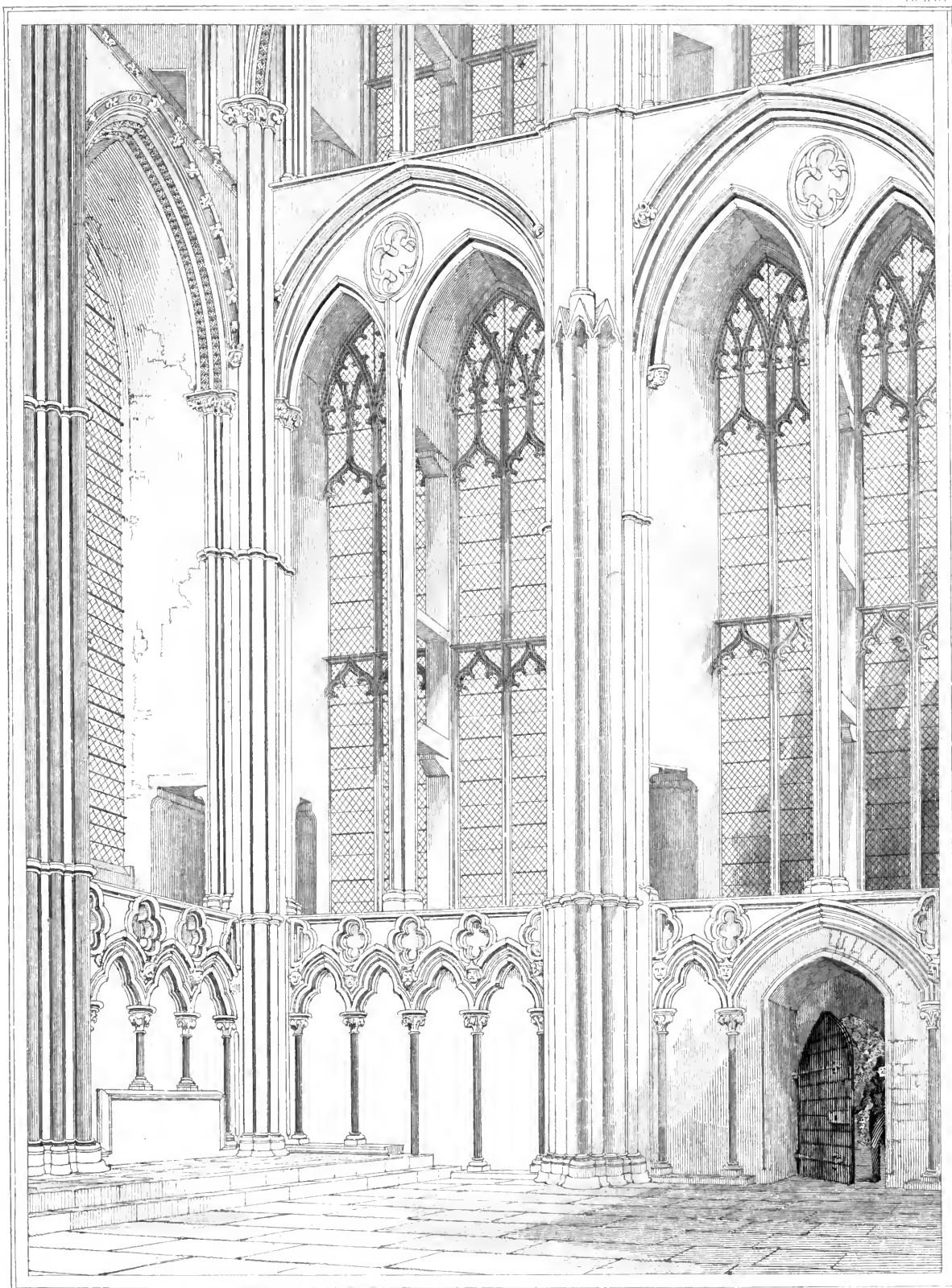
All the house direct.

WESTMINSTER ABBEY.

ARCADE, EAST END OF SOUTH AISLE OF THE CHOIR.

London, Engraved by T. W. Gosnell & R. W. Piddington 1851.



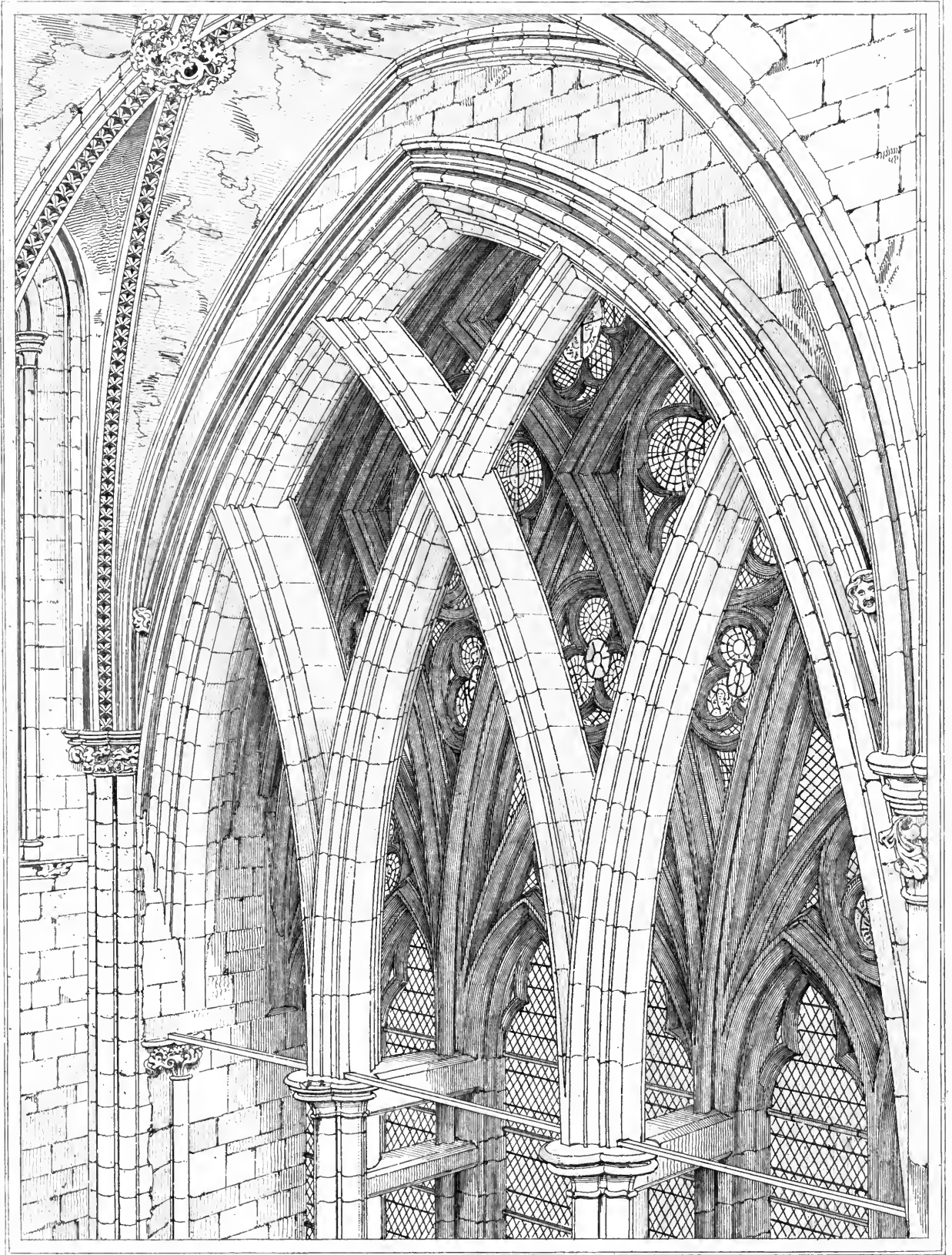


Drawn & Engraved by R.W. Billings

WINDOWS SOUTH END OF THE NAVE, AITARS

London & Bristol by F.W. Boone & R.W. Billings, R.H.

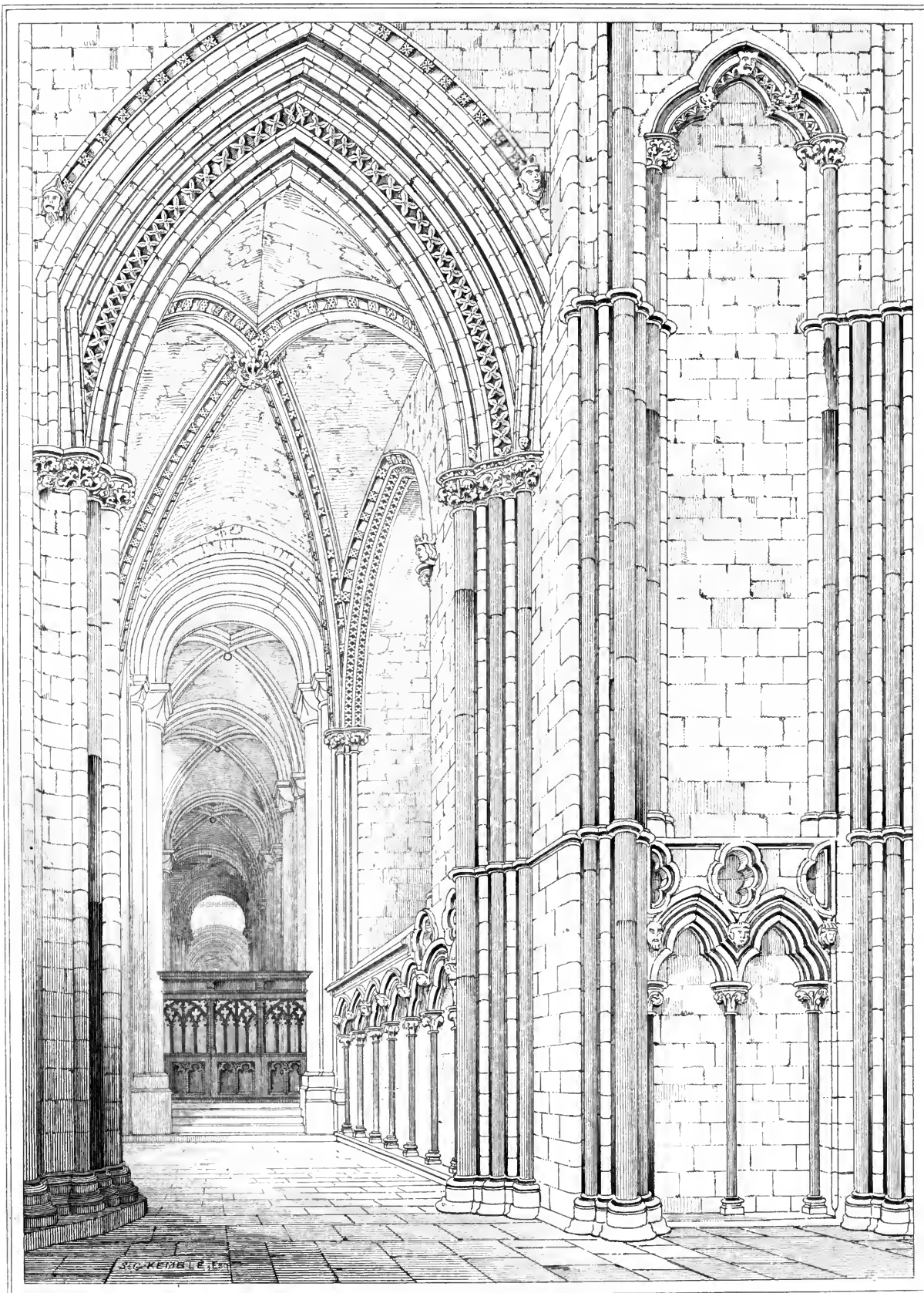




Drawn & Engraved by R.W. Billings.

DURHAM CATHEDRAL.
DOUBLE RIBBED WINDOW NORTH END OF NINE ALTARS.

London Published by F&W. Poole & R.W. Billings 1844.



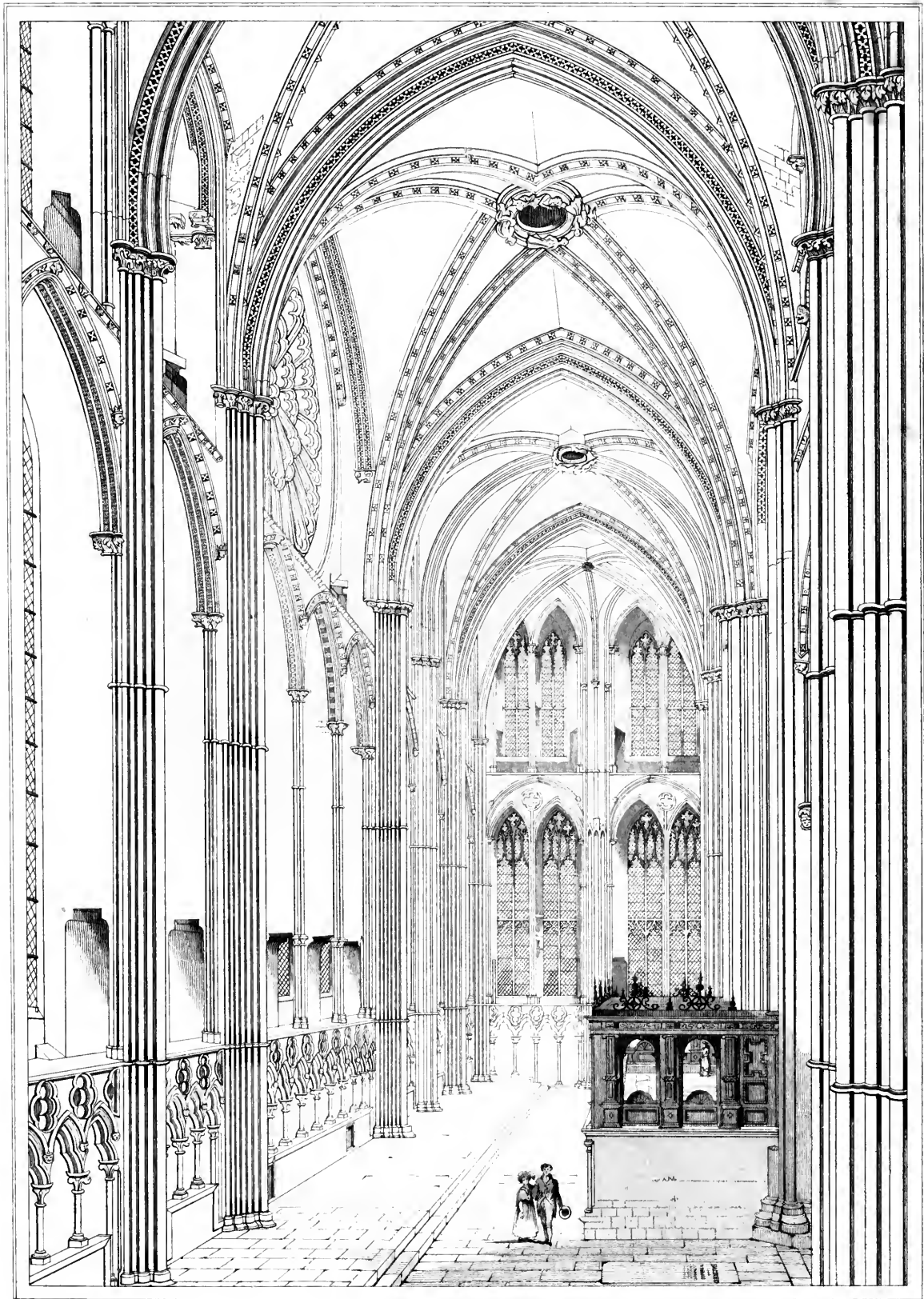
Drawn & Engraved by R.W. Billings.

DURHAM CATHEDRAL.

FROM THE NINE ALTARS LOOKING DOWN THE N AISLE OF THE CHOIR

London, Published by T. & W. Boone & R.W. Billings R.D.

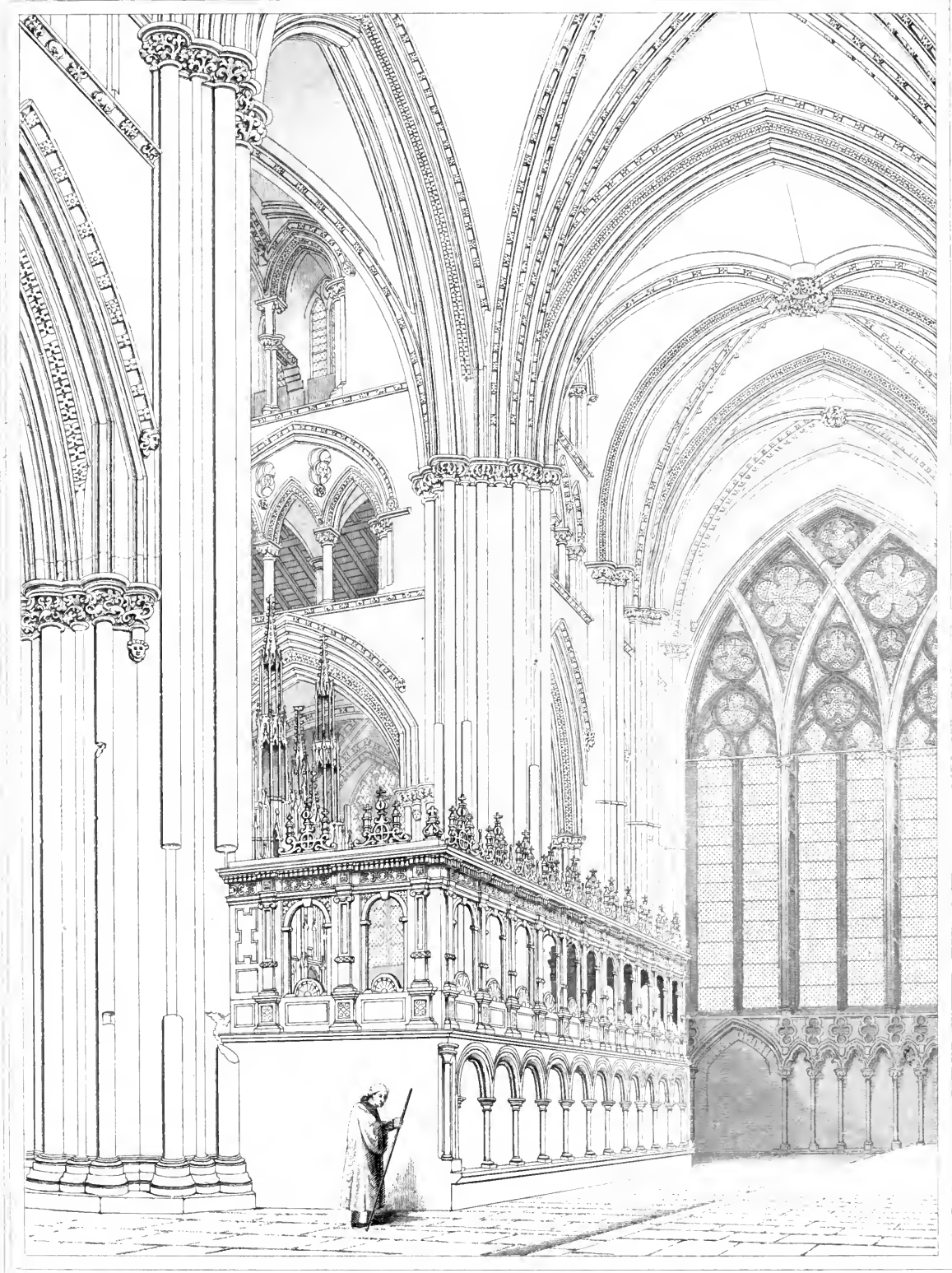




Drawn by R. W. Billings

Engraved by J. Winter

CHAPEL OF THE NINE ALTARS LOOKING SOUTH.



Drawn by R. W. Billings

Engraved by G. Gladwin

THE NINE ALTARS, LOOKING NORTH.



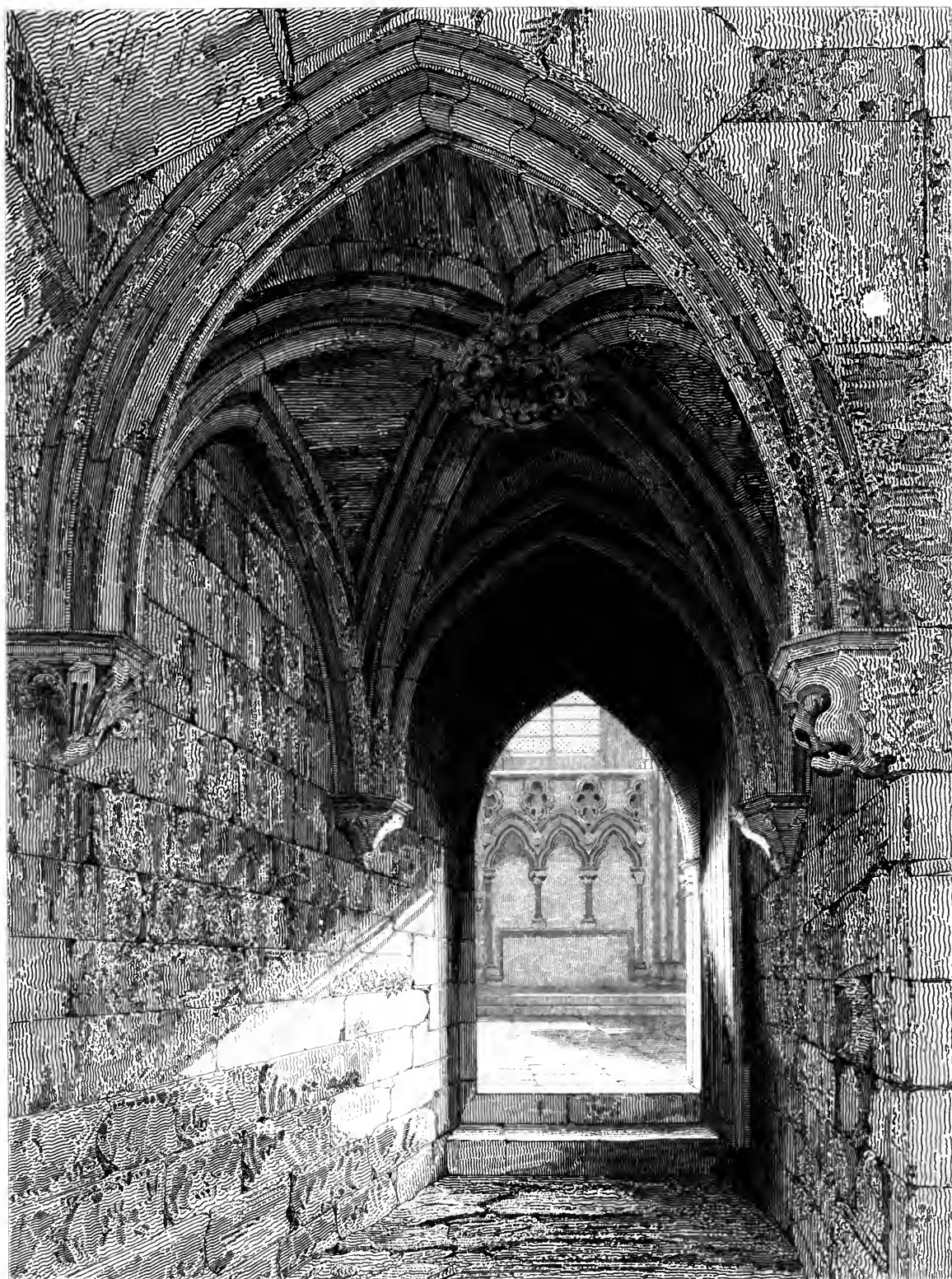
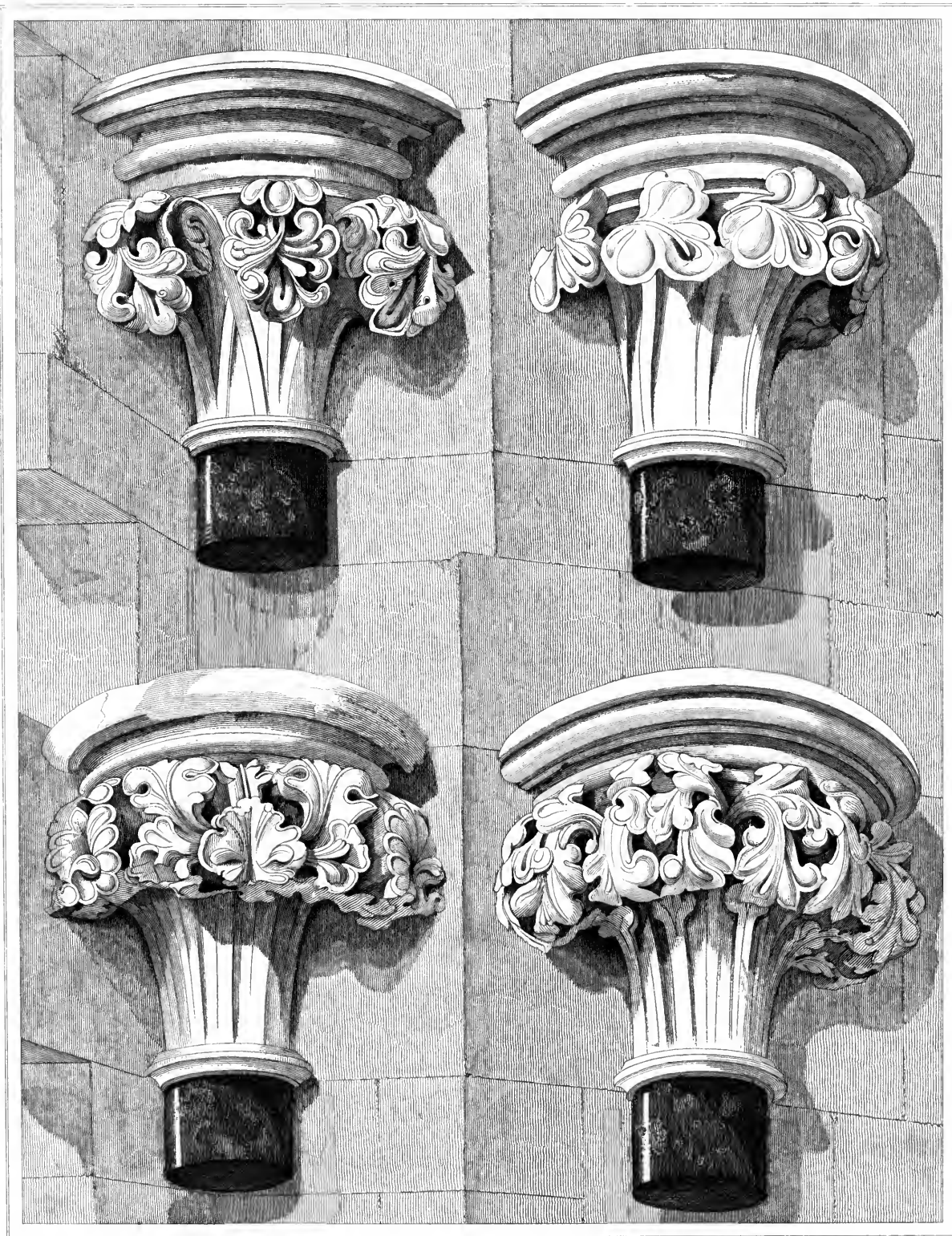


Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Engraved by John S. ...



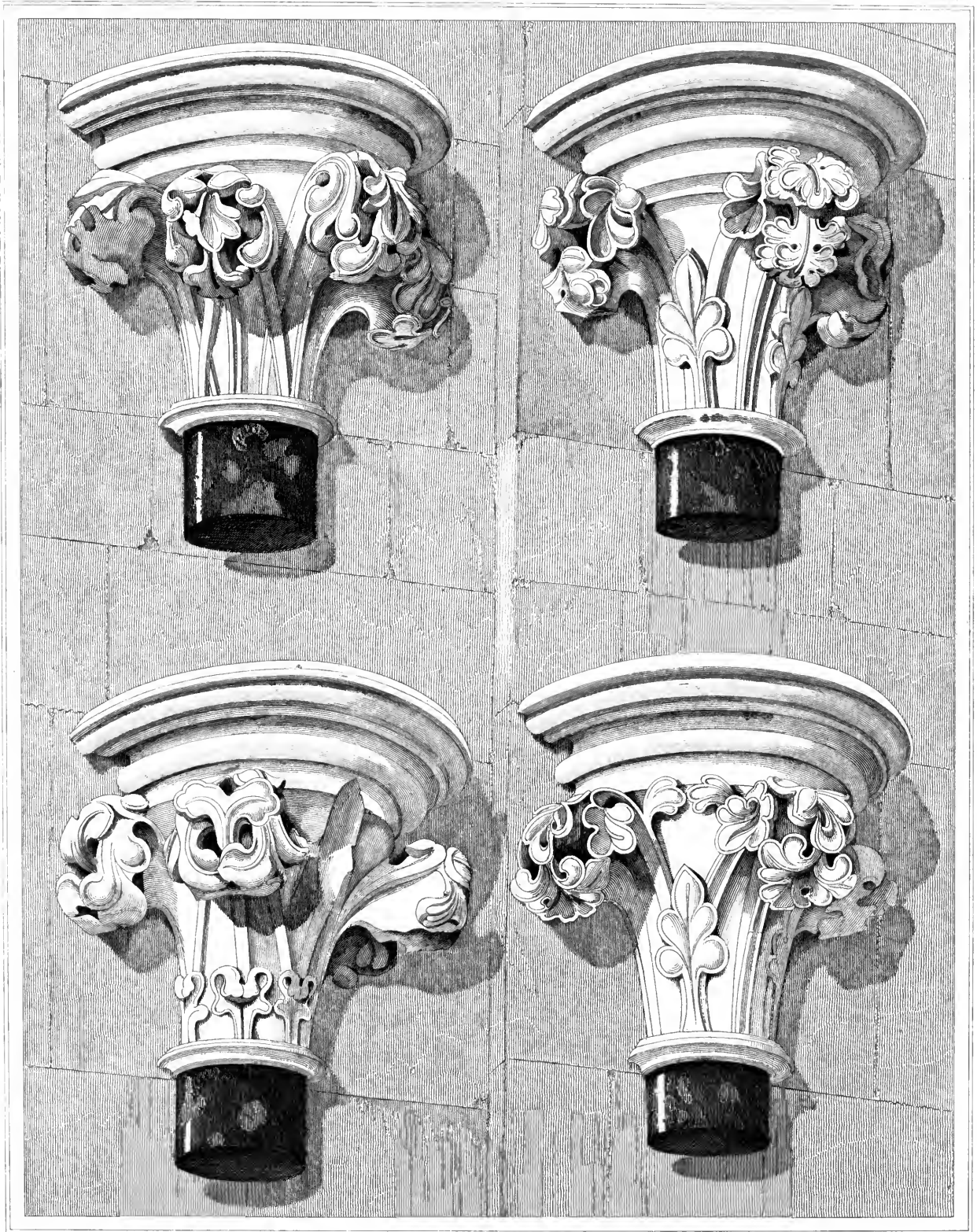


Drawn by F.W. Hollins

Engraved by George Winter

CAPITALS
 CHAPEL OF THE NINE ALTARS





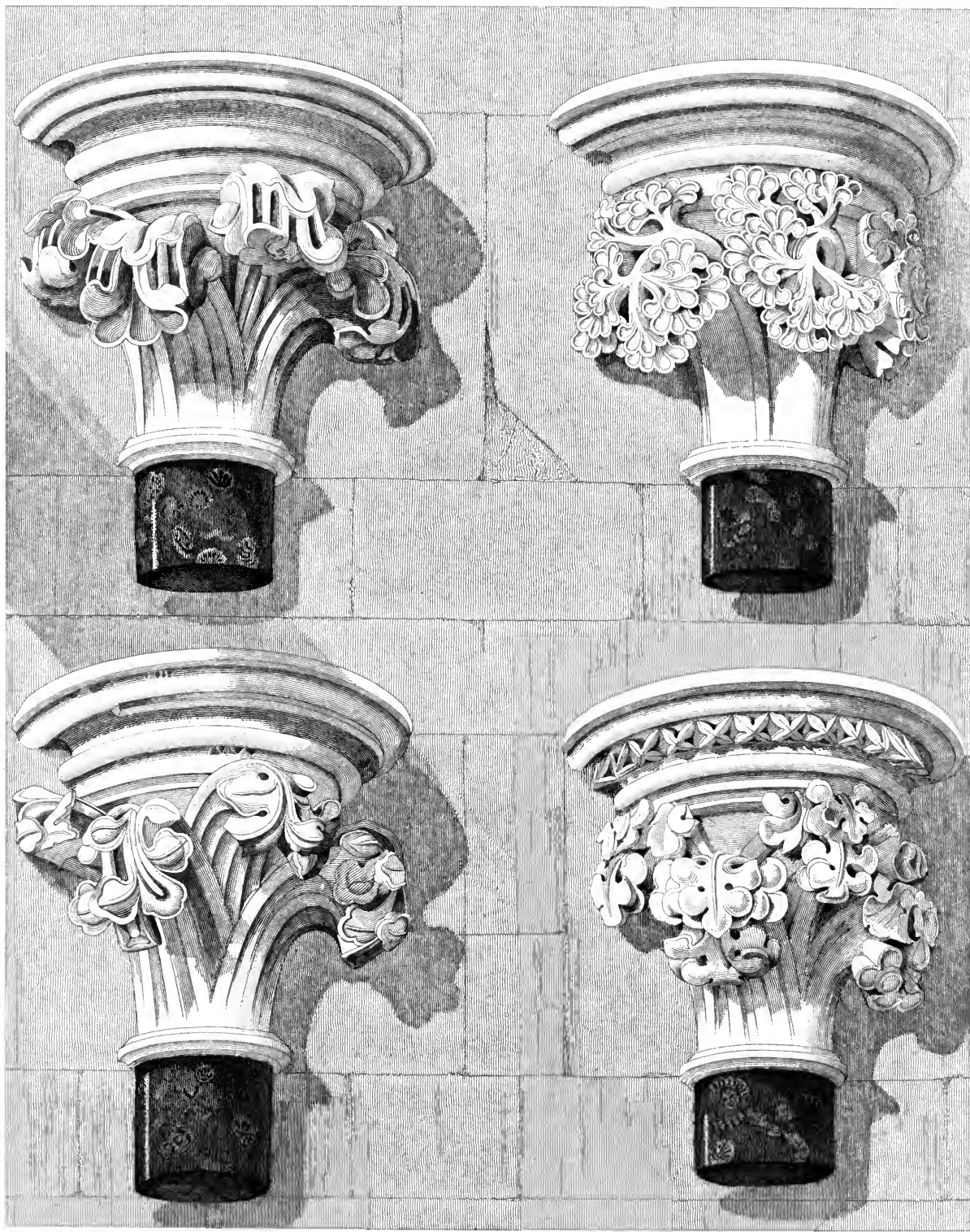
Drawn by R.W. Billings

Engraved by George Winter

DURHAM CATHEDRAL
CAPITALS — CHANCEL OF THE NINE ALTARS.

London, 1849. Just 26, F. & P. Colver, & P.W. Billings & Co.





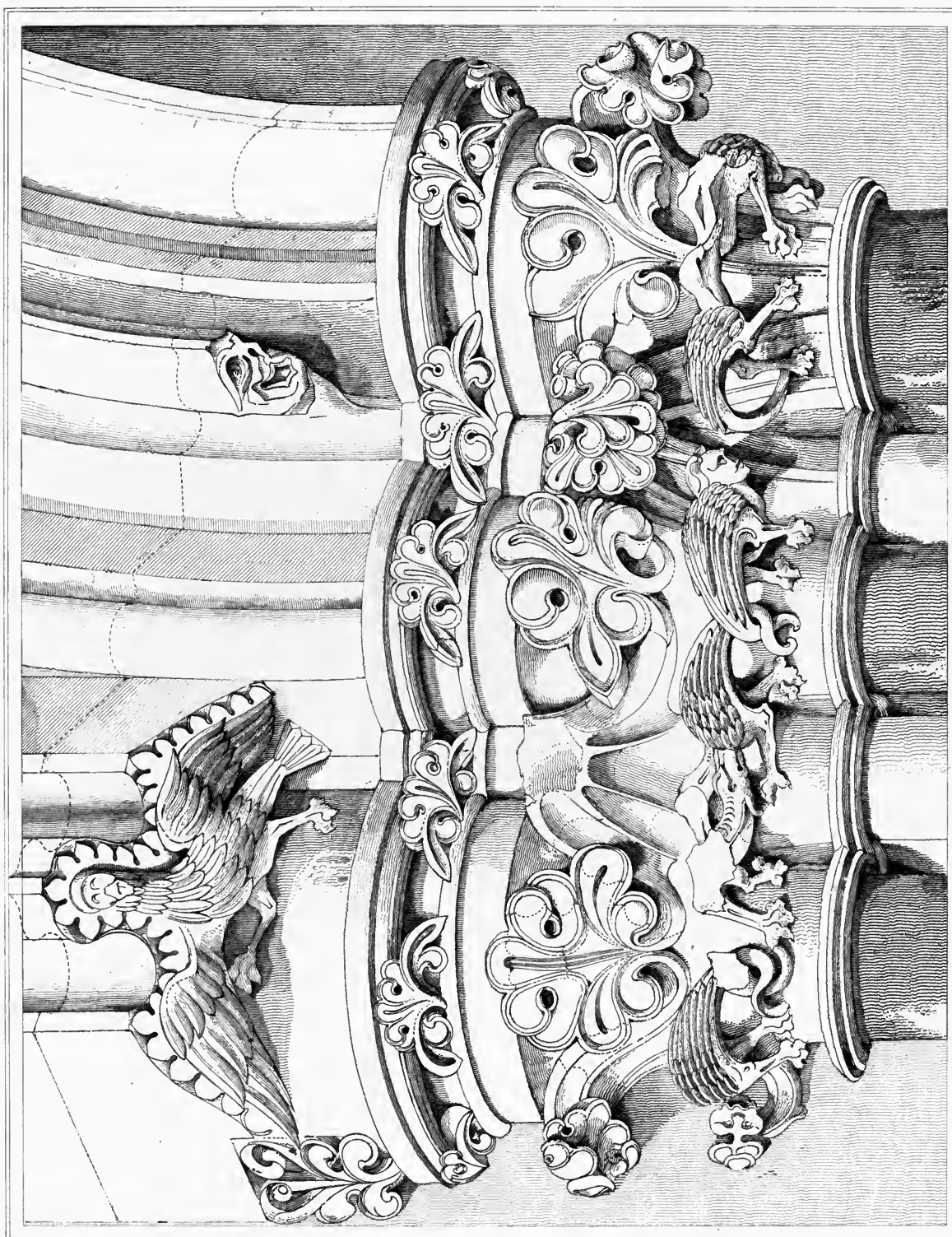
Drawn by R.H. Billings

Engraved by G. Winter

CAPITALS. NINE ALFARIS

PLATE 1. CAPITALS. NINE ALFARIS. R.H. Billings, 1877



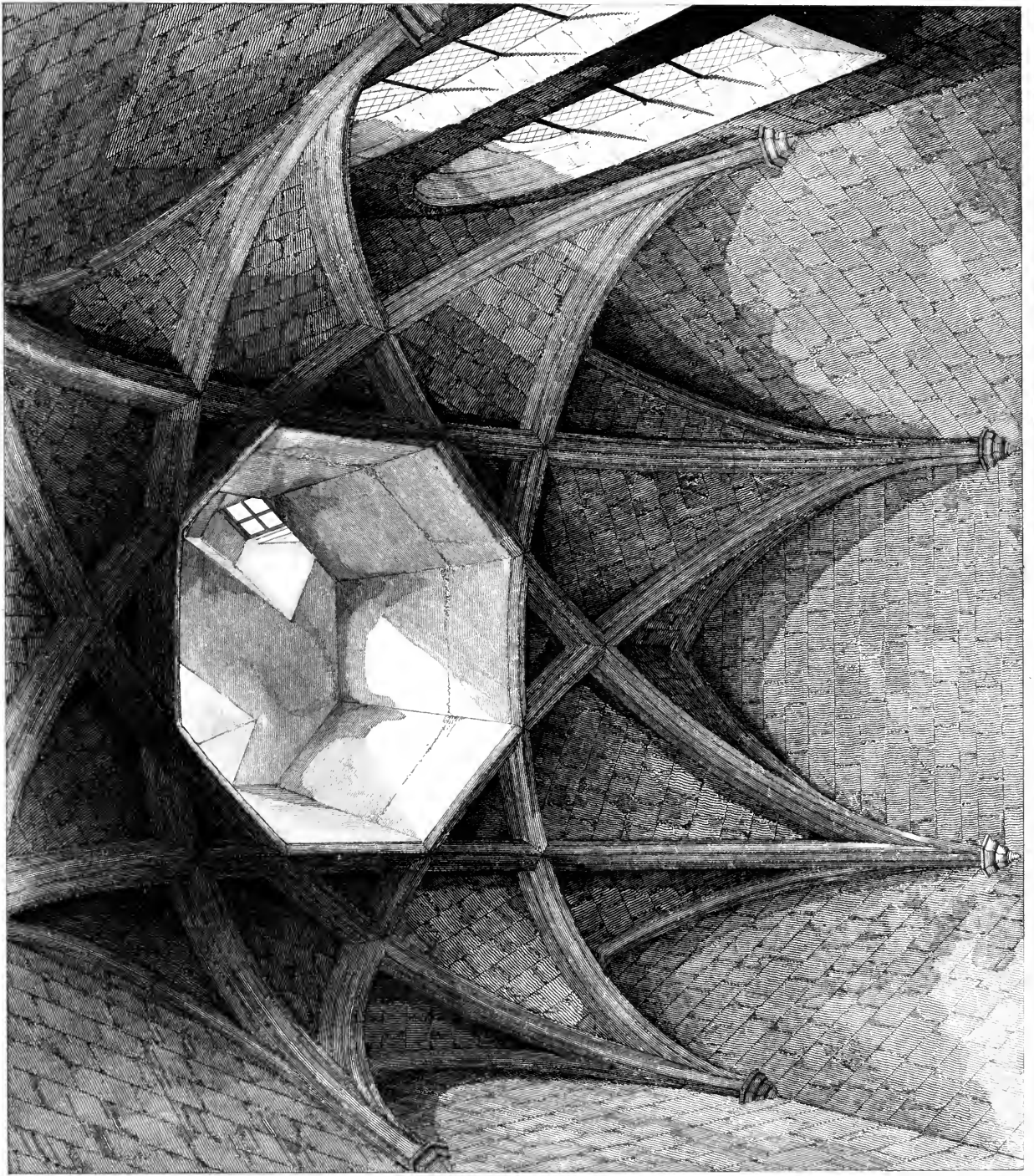


Drawn by R. W. Billings.

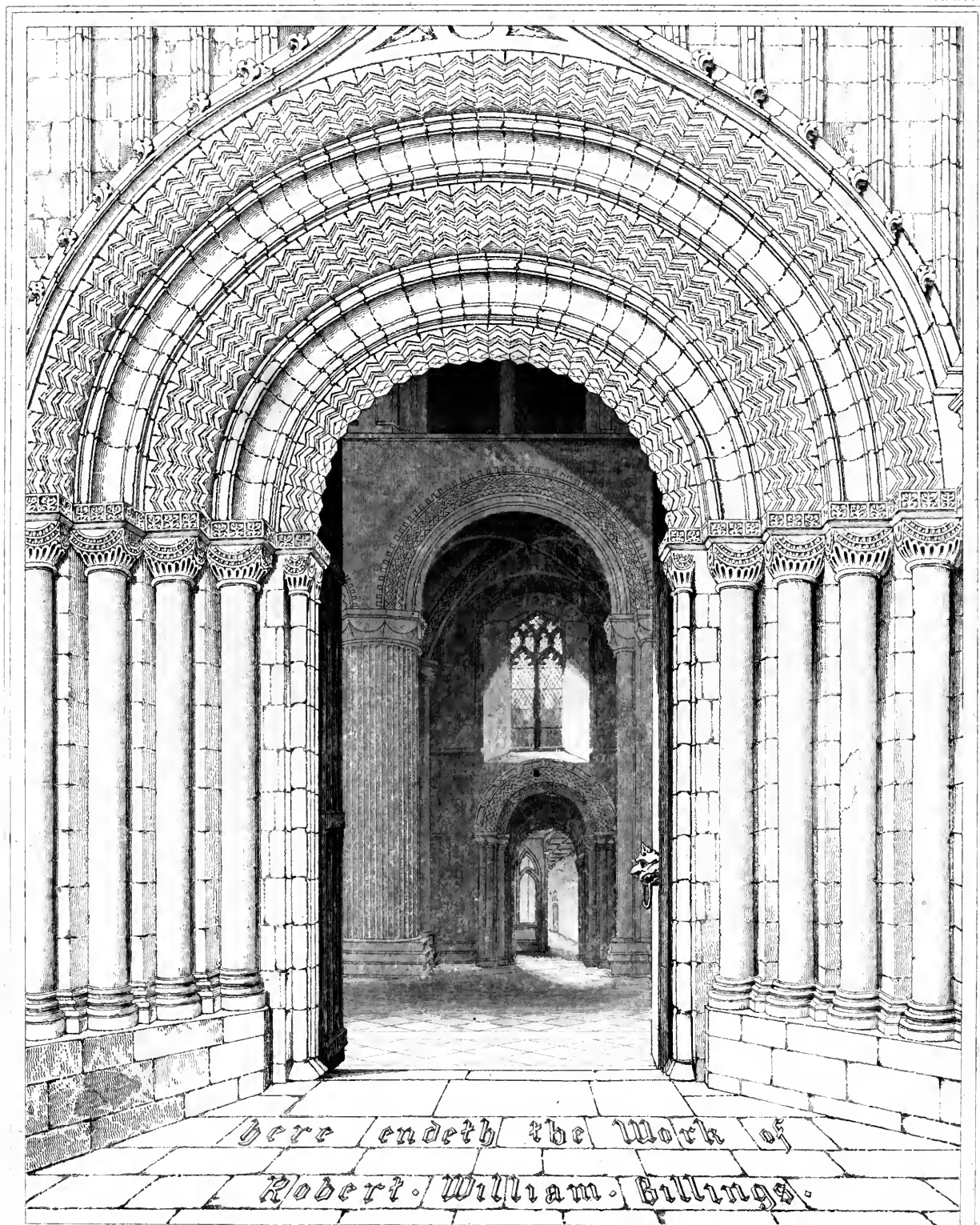
THE JUBÉ OF THE CHOIR OF THE CATHEDRAL OF
NOTRE-DAME DE NANCY.

Engraved by Geo. Waller.









Drawn by R.W. Billings.

Engraved by G. Smith.

DURHAM CATHEDRAL.
NORTH DOORWAY.

JAN 29 1993

